THAT'S ITALIAN II

Gael Greene Rates 25 Restaurants New Yorkers Love

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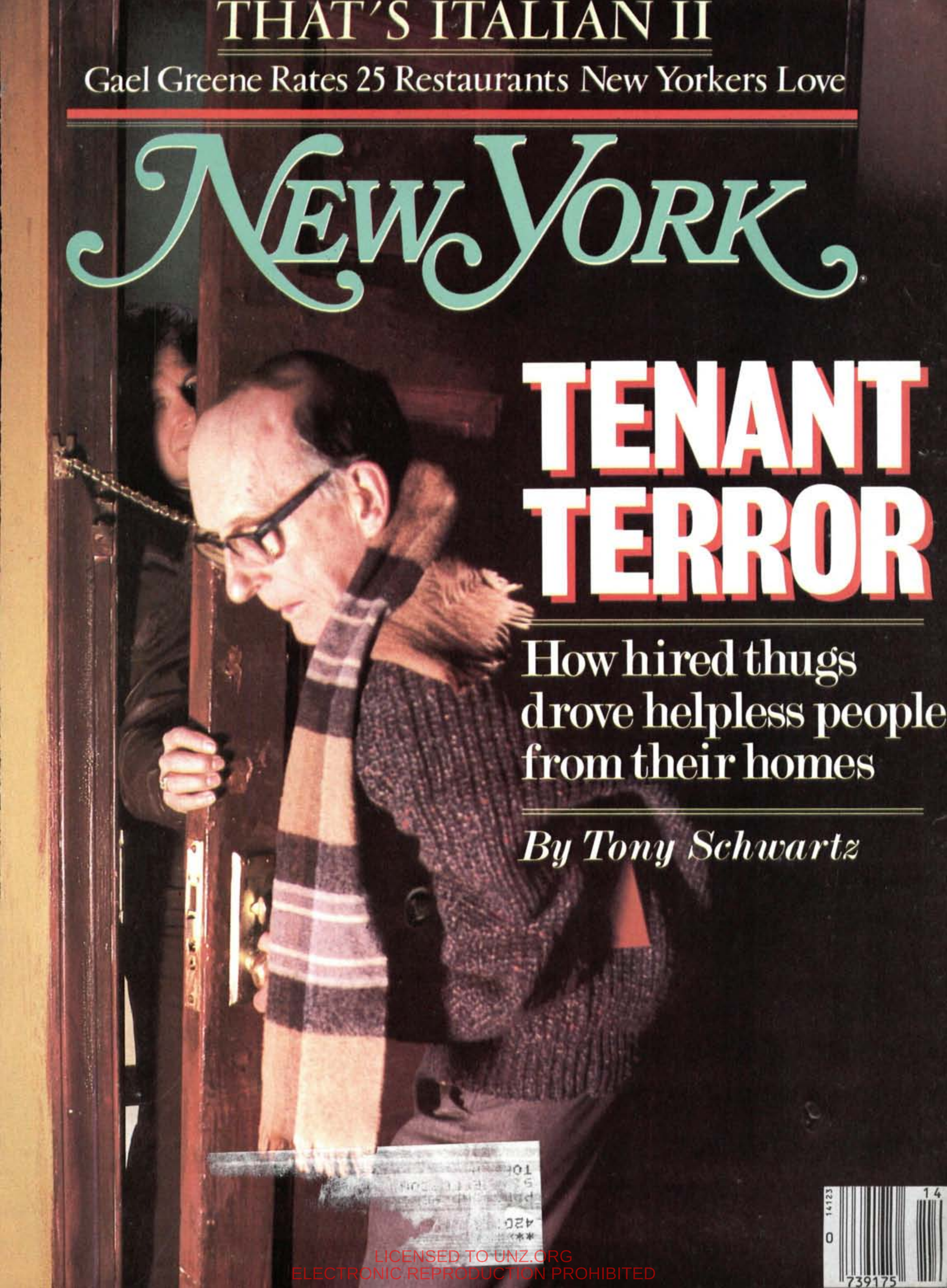

TENANT TERROR

How hired thugs drove helpless people from their homes

By Tony Schwartz

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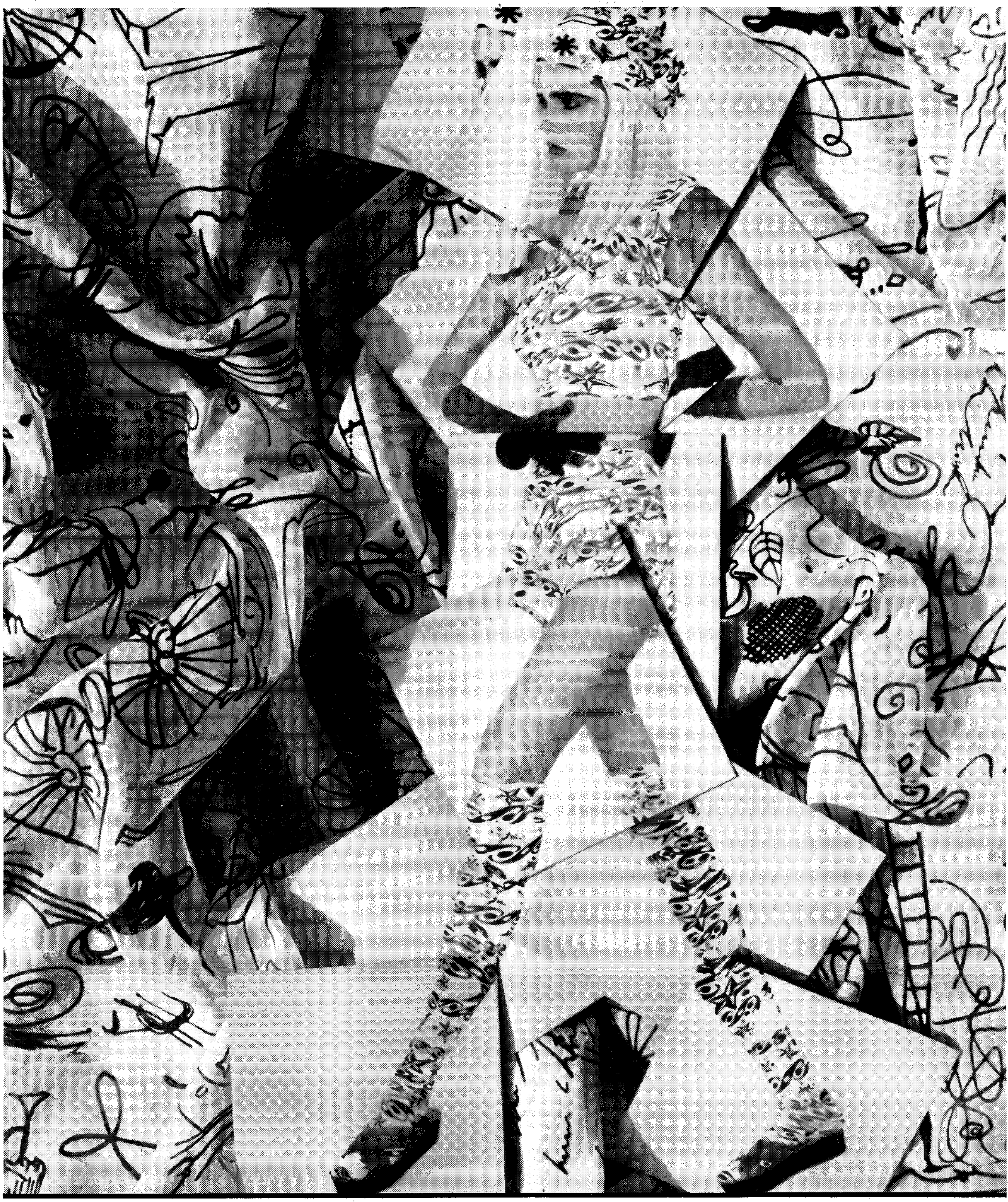

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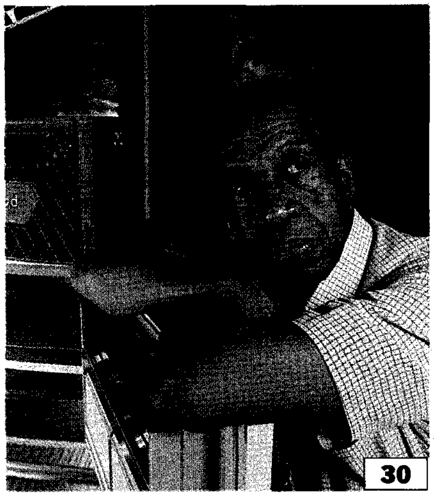
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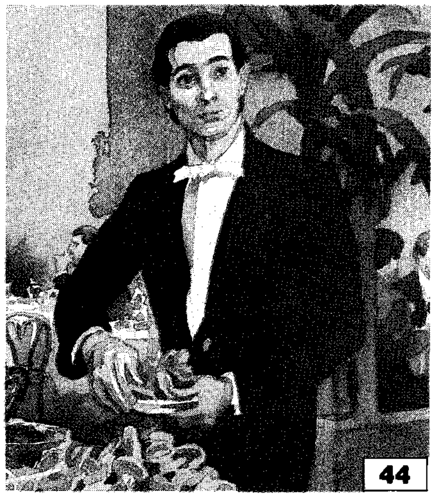
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Tenant Terror
By Tony Schwartz

On May 1, 1981, Anthony Shimkus, 70, found a notice under the door of his apartment informing him that his building had been sold. Within the month, the super was fired, repairs ceased, and thugs and junkies began occupying empty apartments; the tenants who did not leave were threatened, robbed, and assaulted. The choreographers of this terror were Hardmon Lambert and Morris Lender—professionals who specialized in emptying buildings. Over a five-year period, eleven landlords allegedly hired the team to force out poor and relatively defenseless tenants in order to convert tenements into luxury housing. Last spring, Lender, Lambert, eighteen of their goons, and two landlords were indicted; nine more indictments followed. But the suffering and dislocation of the displaced tenants are irreversible.

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By Joe Klein

Even in those few, odd years when the Mets were successful, they were never really glamorous, they never had great day-to-day players like New York's other team. But this year, things are different. With Keith Hernandez, Gary Carter, Darryl Strawberry, and George Foster—all millionaires, all all-stars, all controversial and distinctive—and pitcher Dwight Gooden, the New York Mets are expected to win. And suddenly this season, they face the unaccustomed pressures of being good.

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This week, Gael Greene continues her Italian-restaurant roundup with New York's favorite trattorias and best-loved *ristoranti.* After polling a panel of Italian-food experts—cookbook writers, restaurant mavins, jet-set cognoscenti—for their suggestions, and weighing them against the critical judgments of the city's food writers, Greene visited the most loved. The 25 most popular are reviewed here. Still to come in Part Three: the best of Little Italy, the Bronx, Brooklyn, Queens, and Staten Island.

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Models: left, William J. Kearney; right, George E. Wolf of Gilla Roos.

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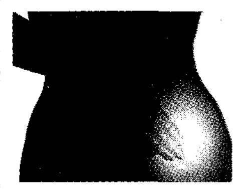

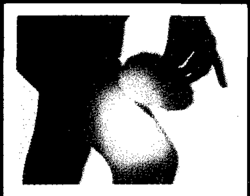

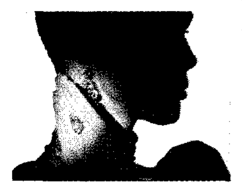

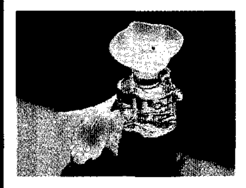

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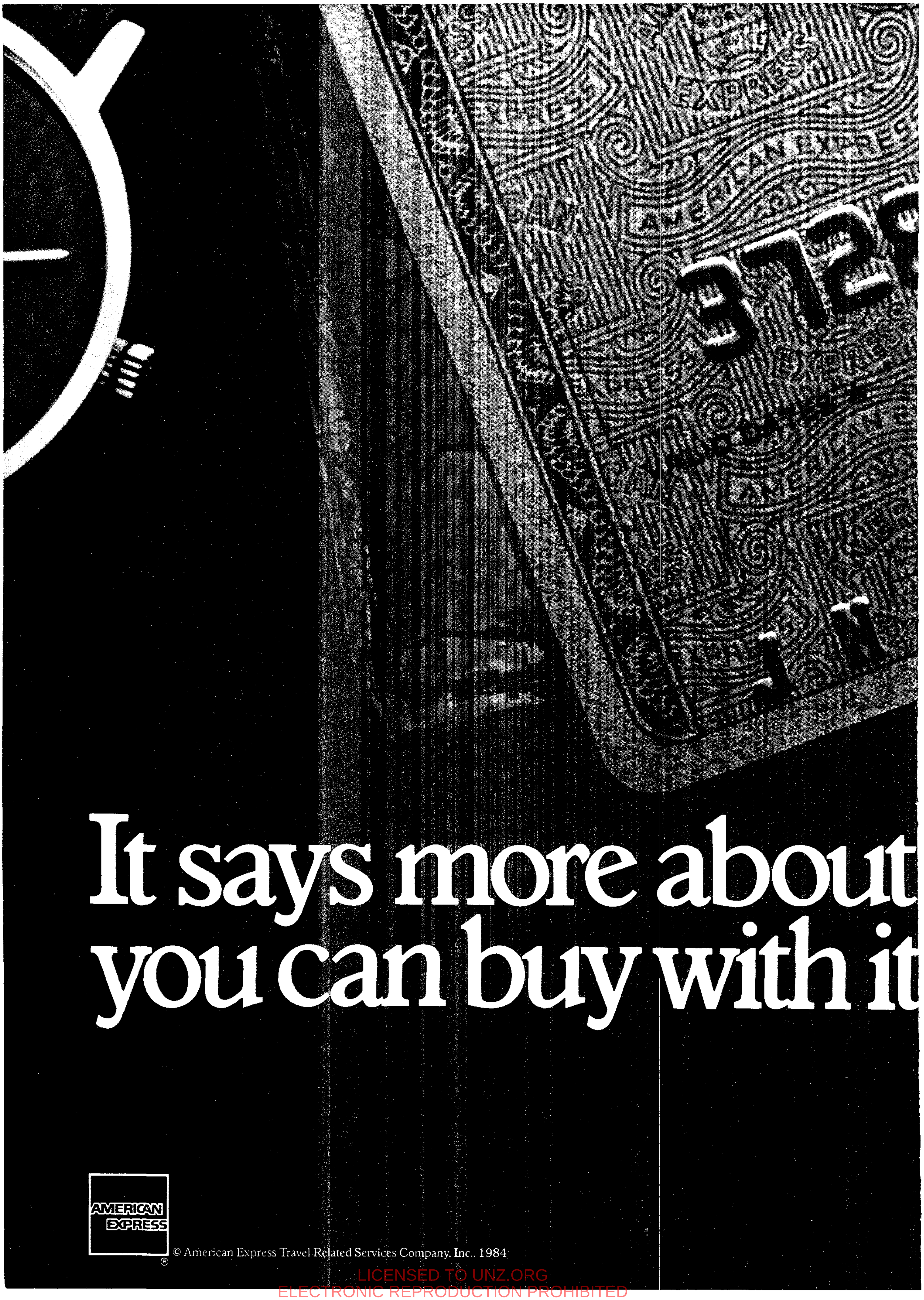
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LETTERS

Into the Night

NEW YORK'S "HOTTEST NIGHTCLUB" ["Inside Area," by Jesse Kornbluth, March 11] is enough to make Holden Caulfield puke.

Bob Joyce
Hampton, Va.

THE POINT OF AREA IS FASHION. THE point of the changing themes is to make a style statement about the moment. It is not (Help!) that seventies entertainment place, the disco. Nor is it primarily a dance club, though kids who go there love to dance all night. It is a club that is considered to have some of the best and most advanced music in town. "Shockingly retro" music, indeed! "Wall Streeters in pin-striped suits," "taffeta dresses," "few bohemians"—obviously a sixties eye squinting for recognizable landmarks in the unfamiliar and therefore apparently indescribable landscape of the eighties.

Priscilla Tucker
Manhattan

JESSE KORNBLUTH IS HANGING OUT AT the wrong places. If Area is what New York nightlife is all about, then I can understand the two-year life expectancy of these clubs. However, I applaud the four young entrepreneurs for putting over such a great con. In the 21 photos used to illustrate the story in your magazine, I couldn't find one smiling face. Not one indication that someone was having a good time. Sorry, Jesse, but if you want to see New York nightlife, stop by some New York jazz clubs that have been around for more than two years. You may even see some celebrities, but they go to listen, not to be seen. You will certainly see smiling faces.

Don Schettini
Manhattan

AS ONE OF THE DEVOTED WHO COME TO Area every Friday night to dance, I was infuriated by the statement that D.J. Johnny Dynell's music is "shockingly retro, bass-heavy disco—the sort of sound you find in second-rate nightspots around the world." You totally missed the point. When Dynell plays a retro disco set, or mixes a Martin Luther King Jr. speech behind a funk beat, or even plays four hours of opera, he is a true thematic genius, as eclectic and risk-taking as the ever-changing Area visuals. As

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

a journalist, Kornbluth has no doubt encountered parody before.

Ben Brown
Manhattan

High Anxiety

THANKS FOR YOUR EXCELLENT PIECE ON current high-rise chic ["High Rise, Hard Sell," by Carter Wiseman, March 11]. The closing remarks on the more enduring virtues of 500 Park and the MOMA tower, however, raise a question: To what extent should the well-being of occupants be considered in assessing a building's architectural merits? It is a matter much ignored today. Critical oohs and aahs greeted Graves's Portland building when the paltry windows were three by three feet (increased to four by four feet at the insistence of a benevolent administration). The exterior was discussed by the critics in terms of "surface texture." No importance has been attached to the fact that people working behind this "surface texture" are a very unhappy lot. The critical indifference to this matter betrays some contempt for the proles. 500 Park is as handsome as you say. But that pleasing fenestration pattern is a disaster if you agree that the proportions and disposition of windows are critical to the success of a living space. Viewed from the inside, those intriguing external inverted L's are clumsy squares bisected in both directions by heavy aluminum mullions with one of the four resultant panels filled in by a slab of granite. Mere details? Not if you're paying upwards of $1.5 million for gracious living. Here we have a building of masterful massing and delightful façade that encloses a lousy living space. Is this good architecture? The critics say yes, but only by ignoring the first of the three Vitruvian graces: commodity, firmness, and delight.

James Kingsley
Beach Lake, Pa.

Ill-fated

IT IS INTERESTING THAT HEALTH COMMISsioner Dr. David Sencer commented on the comparison between what San Francisco and New York City spent on AIDS ["Intelligencer: Public Theater's AIDS Play Has City Hall in a Flap," by Sharon Churcher, March 18]. I presented the San Francisco data to him over a month ago but have not yet received the statistics I asked him for. I informed the mayor that I would make increased funding for AIDS a top priority in the upcoming budget negotiations, and I also introduced a City Council resolution calling for a plan to provide post-hospital facilities, including hospices, for AIDS patients. Having heard that some of the homeless at Grand Central Terminal include AIDS sufferers, I am convinced that we are not providing adequate care for these people. Unlike San Francisco, we have no housing facilities whatsoever for these people. This is a situation I hope to rectify.

Carol Greitzer
Council member
Third District
Manhattan

Face in the News

EDWIN DIAMOND MADE SOME WEIGHTY points in "CBS News After Westmoreland" ["Media," March 11], but the enduring memory will not be one of issues or personalities; it will be of the power and the glory of the Van Gordon Sauter beard that dominated posttrial photo opportunities. As for whistle-blower Burton Benjamin, now that he's received a letter of praise from CBS News president Ed Joyce, he'd better start inquiring about a job at Columbia University.

David A. Englander
The Bronx

Teenage Wasteland

I WAS A REGULAR AT MIKE MALKAN'S BAR from 1974 to 1976 (beginning when I was fourteen). My experiences there were considerably different from those described in Gigi Mahon's article ["Mike Malkan's Endless Party," February 11]. It was teenage decadence to the fullest. It was thirteen-year-olds in designer jeans, Gucci belts, and fur jackets. It was glossy lips parting to reveal $3,000 metallic smiles. It was vodka and tonics, 151 rum and Cokes, and Black Russians. It was getting wasted and taking cabs home at 3 A.M. or at whatever time Mommy and Daddy had set as the curfew. It was free drinks for the girls, to attract the boys who would be fed Quaaludes by Malkan. It was jaded, spoiled pre-Ivy Leaguers who missed the normal adolescent experience. We were from Manhattan, and we were too cool to be cheerleaders or football players or homecoming queens. Malkan helped take away our innocence and was responsible for many a loss of virginity. Our parents thought it was safe: Kids from prep schools mingling with their peers—perhaps making future business connections. (More likely, they were making drug connections, easily paid for out of their ample allowances.) Though Mike Malkan's death was tragic, it certainly came as no surprise. I just hope that all the kids that were his regulars survive a little longer.

Alicia Hollinger
Los Angeles, Calif.

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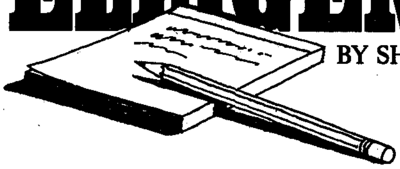


BY SHARON CHURCHER

South Africa Planting Female Spy in the U.S.?

BESET BY MOUNTING American protests against its racial-segregation policies, the South African government is apparently sending a female spy to Washington.

A foreign-policy expert has given *New York* what appears to be a photocopy of a classified transmission prepared by Colonel Graham W. George Jr., U.S. defense attaché in Pretoria, for the Defense Intelligence Agency in Washington. The transmission says that a source identified only as "R.O." has been told that the South African Defense Force is posting an unmarried woman officer here to gather intelligence "from open sources in the D.C. area." The woman will be attached to the South African Embassy, but the defense force "has not decided what to call the position," says the document. The foreign-policy expert said he knows the document is genuine, but a spokesman for the U.S. Embassy in Pretoria was unable to confirm this.

One person who is assuming it is genuine is Randall Robinson, executive director of TransAfrica, the lobbying group coordinating demonstrations outside the South African Embassy and consulates. "I assume she's being sent to gather intelligence on demonstrators," he said.

But South Africa's minister of public affairs at the embassy, Paul Coetzee, said he has "no knowledge" of any such new posting, insisting that the protests "have caused us no problems at all."

He conceded though that his government is worried about the pressure on institutions to divest themselves of stock in American firms doing business in South Africa. In fact, South Africa has appointed economist Marc Burger to "coordinate" a countercampaign. "We have to watch out for dirty tricks," commented Kenneth Zinn, associate director of the Washington Office on Africa, a group leading the disinvestment movement. But Coetzee said, "I can tell you we will do nothing underhanded."

A New Political Tune

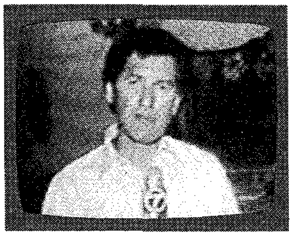
HE MAY NOT HAVE MICHAEL JACKSON'S moves, but New Jersey gubernatorial hopeful Peter Shapiro wants to turn his primary into a "thriller."

Shapiro, the 33-year-old Democratic Essex County executive, will appear in what's being billed as the first political music video. Said Mandy Grunwald, a consultant to Shapiro's campaign, "We're not trying to say politicians are rock stars, but we are trying to show that Peter has new ideas."

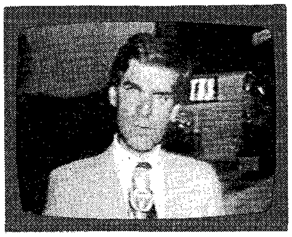
She wouldn't give details about the broadcast-TV spot, but one clue is that the lyrics are being written by her colleague Scott Miller, a former McCann-Erickson creative director turned political consultant. He's the Madison Avenue genius who gave us "Have a Coke and a smile." Grunwald said the music won't be "heavy metal or rock 'n' roll. That's not Peter or New Jersey."

A Yuppie Gold Standard?

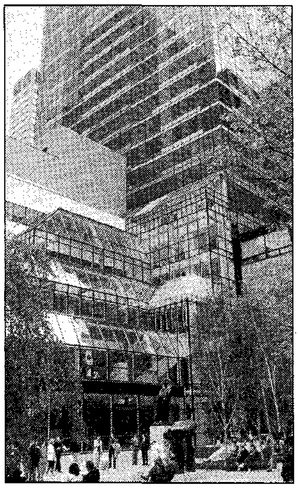
BEFORE THERE WERE YUPPIES, THERE were guppies, gay urban professionals. That's why Charles Ortleb thinks his gay-greeting-card company has a perfect crossover gimmick: "gold cards" for yuppies. "I figure we have at least a year before they stop finding it cute to call themselves yuppies," said Ortleb, who publishes *Christopher Street* and *New York Native*. An example of the new line, printed in black on gold metallic paper and going out to some 200 stores this week: "You know what they call the choice between red wine and white wine? . . . A yuppie midlife crisis—Happy Birthday!"



Two on the tour: *Anastos . . .*



. . . and Levine.



MOMA and Tower: *Debris.*

Seeing Double at WABC

TV INSIDERS HAD A SENSE OF DÉJÀ VU in February when about half the reports filed by WABC-TV's Ernie Anastos from Central America turned out to be virtually identical to those from WLS-TV's Jay Levine. A case of schoolboy cribbing by Anastos, who, sources claim, doesn't like to travel? No, said WABC-TV news director Cliff Abromats, a "collaboration"—the pair also shared a camera crew. Said Levine, a seasoned correspondent for the ABC Chicago station, "I showed him some of the ropes, but the reporting was a collaboration." Why? Because "geographical and political constraints" kept them from going "their separate ways," Abromats said. WLS's news director said he didn't know the reports had been the same.

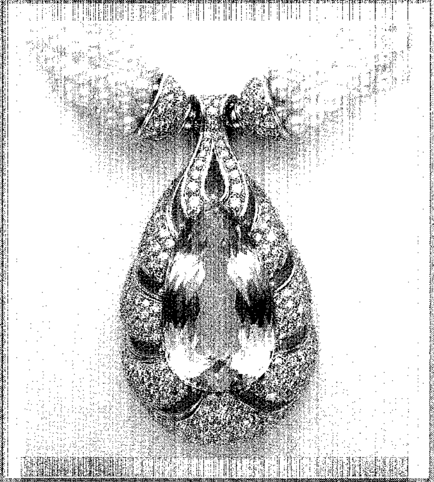
Condo Dumps on MOMA

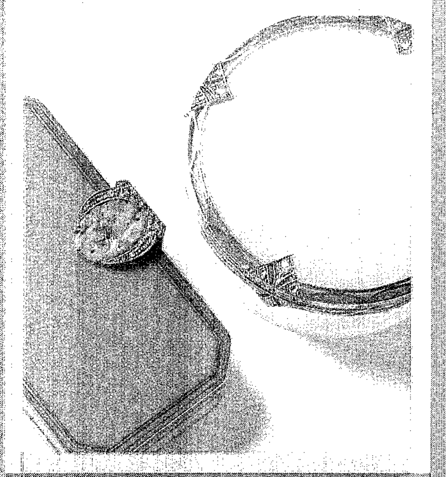
SELL YOUR AIR RIGHTS FOR A CONDOminium tower next door and you may have some problems "dropped" on you. Just ask the Museum of Modern Art.

Two "objects" thrown from the Museum Tower have crashed down onto the museum's skylights, says a letter to condo owners from building manager William Madden Sherry of Douglas Elliman-Gibbons & Ives. Mindful of the condo's heavyweight owners, Sherry—who didn't return calls—isn't pointing a finger: "We ask that you check with any children at home, contractors or domestic employees . . . ," his letter says, "to see if they have seen anyone throwing debris." MOMA official James Snyder said, "We hope the owners realize we are next door."

Photographs: top and center, James Hamilton; bottom, Bernard Gotfryd.

where in the world...


Kunzite, diamond and pearl necklace—Fred Leighton


Antique boxes—Norman Crider

Beaded silk dress—Martha

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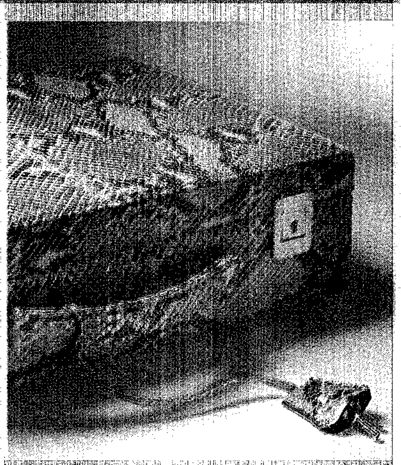
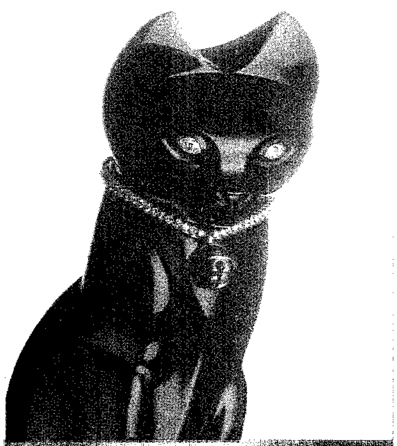

Python jewel case—Pineider


Smokey quartz, diamond and 18K gold cat—Asprey

THE ATRIUM AT TRUMP TOWER

Pascal Morabito
Optica
Pierre Michel Coiffure
Sally Jewelry
Terrace Five
Harry Winston Petit Salon

On Madison Avenue/Bernice Kanner

AFTER THE FALL

Ragamuffin.
Not very traditional.
Not terribly structured.
Not loud colours.
A rare kind of beauty
from L'Oreal
that lights you up
from within.
Sandstone lips, nails.
Mauved/Slate eyes.
L'OREAL

Skyrocket: *Since McCann took on L'Oréal, billings have increased by $49 million.*

Turnaround at McCann

IT WAS A STUNNING BLOW, A MORALE crippler, a complete surprise. Almost six years ago—on the morning of August 8, 1979—who would have guessed that Miller Brewing Company would that day haul its $72-million account away from McCann-Erickson, its home for nine years, and assign it to an ad agency so new it didn't have a permanent address? This was the second-largest account switch in advertising history, following Chrysler's shift to Kenyon & Eckhardt a few months earlier. This time, the winner was Backer & Spielvogel (some called it McCann II or the Clone), an agency that had been formed by a band of McCann *désenchantés.* No major marketer had ever bestowed such a chunk of business on a new shop—and given its old one such heartache.

Vice-chairman Richard Lessler saw Miller's decision as an insult to the agency that had increased the company's sales *600 percent*—from 5 million barrels of beer to 31 million barrels. He sent his staff a blistering memo: "Initial reactions of stunned disbelief are followed by feelings of distaste and anger. Distaste over a move that takes the advertising business back 30 years. And anger over the affront it represents to the dozens and dozens of talented people . . . who have played major roles in the extraordinary Miller success story."

The stockholders viewed Miller's move as an invitation to sell. The stock of the Interpublic Group of Companies, McCann's parent, plunged 2⅜ on the day of the switch; after all, one sixth of McCann's domestic billings had just spilled out its door. Interpublic chairman Phil Geier was depressed and disheartened. "We were just hanging by our fingertips when Miller walked out. The whole damn shop was gone." One staffer who lived through the debacle felt as if "the sun went out. So did the stars and moon. All was blackness."

These days, Geier's depression is gone. Lessler himself is gone. And the stock, having split, recently hit an all-time high (38⅝). Even the sun, moon, and stars are back in place for the world's fifth-largest ad agency. For McCann-Erickson is on a heady roll that is raising both the staff's spirits and the company's bottom line.

The agency that helped persuade millions of people to drink Coca-Cola, drive General Motors cars, and fill up with Exxon gas has added $167 million in new billings around the world in the first ten weeks of 1985. The bulk of that—$102-million—was drawn in by McCann's nine offices in the United States. On January 22, in came Ponderosa Steakhouses and the First City Bancorporation of Texas. Soon afterward—from R. J. Reynolds Industries—the agency acquired Winston cigarettes and Black Velvet Canadian whiskey. (McCann won the Camel account from Reynolds a year and a half ago.) Overseas, the agency's network added some $40 million in Black & Decker business—everything in the appliance-maker's advertising tool chest save its effort in this country.

These gains followed the best year in McCann's 74-year history. In 1984, domestic billings grew 25 percent, to $790-million—the New York office was up 48 percent—and McCann's 113 offices in 64 foreign countries posted gains of 22 percent. (The agency's total billings worldwide were $2.2 billion in 1984.) Much of the gain can be credited to additional assignments from current clients such as Sony, AT&T, and Lever Brothers. But some also came out of the blue: new business from Heublein Spirits, Martini & Rossi's Asti Spumante and vermouths, Häagen-Dazs ice cream, Simac appliances, and Murjani International clothing, for example.

To be sure, the agency did lose some business in 1984. Though it kept Coca-Cola (Big Red itself, for which it recently created that wonderful quick-cut vignette commercial with the bossa-nova tune—"It's a kick. It's a hit. It's a Coke. Coke is it"), the soda company's $20-million Tab account went to sister agency SSC&B, also owned by Interpublic. (McCann must have taken this hard. A visitor who asked for a diet soda soon after the defection noted that a janitor served up a Tab in a small plastic garbage can filled with ice.) But net-net, McCann has added far, far more than it has lost, prompting *Adweek* magazine to call it one of the hottest agencies in the East.

How did one of the hottest agencies get so hot? The platitudes about good work, leadership, a steady hand on the tiller, and recognition long overdue apply. "Wouldn't you really rather have a Buick?" has increased Buick's share for the last eight years through tough times in autoland. L'Oréal started with McCann twelve years ago as a $1-million account. Now, after frequent use of the "Because I'm worth it" kicker, L'Oréal bills $50 million. In 1984, Nabisco Shredded Wheat sales were almost double those of the ready-to-eat category as a whole. And awareness of Sony TV's and audio products soared after the "one and only" advertising McCann devised over five years ago. McCann has successfully launched Swatch watches, American Express's Platinum Card, and L'Oréal's Free Hold mousse, three products *Fortune* singled out as among the dozen new-product excitements of 1984.

But there's something else too. McCann has what can be described as an outer vision and an inner vision. Call the outer vision *globalization:* a philosophy of creating ads with the world in mind. McCann pioneered the theory long ago, less than a decade after the agency's founding, and has carried it on for Standard Oil (later Exxon) ever since (and for Coke for the past quarter century). Har-

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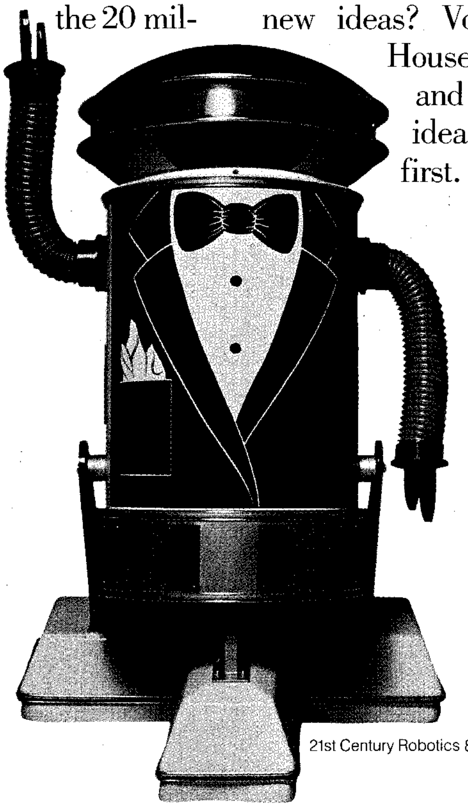

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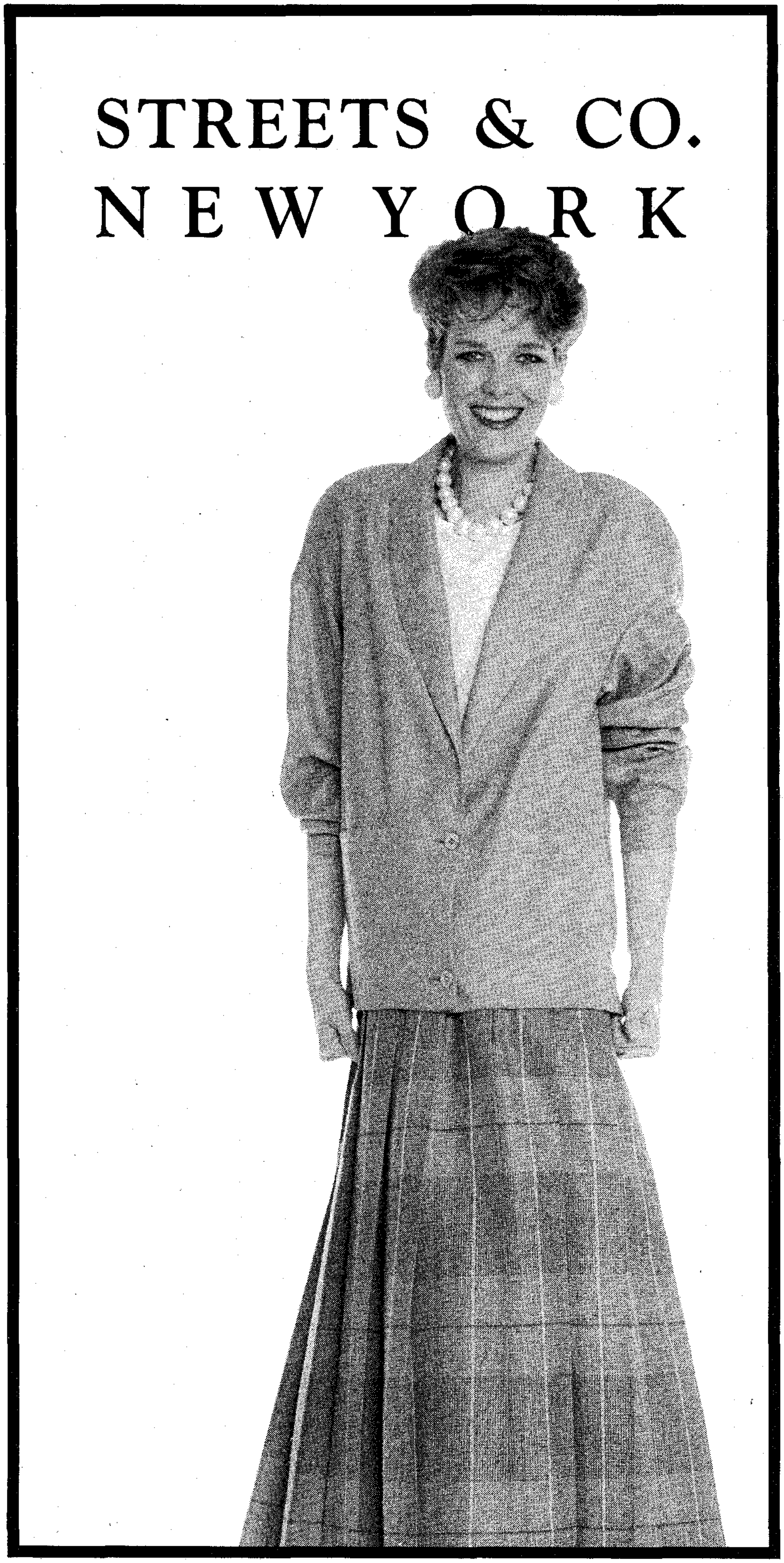
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vard marketing professor Ted Levitt considers globalization an important marketing principle. And the London-based Saatchi & Saatchi, a relative newcomer (it was born fifteen years ago), has almost preempted globalization by preaching it as gospel. With science shrinking the world and consumer marketing homogenizing humanity's tastes, can't advertising pitch the same story to the citizens of the world?

"We create ads the way McDonald's creates hamburgers," says Robert James, who was named worldwide chief executive of the agency on March 1 and is by most accounts the chief architect of the agency's turnaround. "We perfect the product for one small market and then take it on the road. The alternative is to produce advertising piecemeal in various parts of the world. That is, in effect, reinventing the wheel 47 times. You'd be surprised how common that is, and how unnecessary. The guy who picks up a glass with something cold in it in Bogotá, Istanbul, or Hong Kong is looking for the same thing: refreshment. So the Coke commercials use the same strategy, playing up the samba beat more or less, depending on the place."

The local office rarely raises a hackle: McCann owns outright 85 of the 113 agencies in its network and is prohibited by law from owning the others. "This gives us leverage to get things done," explains James. "We believe in control, because our global clients have told us this is the way they want it."

The firm also wants "good creative that moves the needle," according to James. And that hinges on the agency's inner vision, or reliance on strategy. "What fries the hell out of me is all the attention given to glitzy advertising that doesn't do a damn thing for the goods," James rails. "You tell me, what's a glitzy ad without a strategic bedrock? We've done a lot of ballsy advertising. No one can say that the all-script campaign for Shearson/Lehman Brothers ["minds over money"] is safe advertising. Or the new 'bad to the bone' ad for Buick. I mean *Buick,* of all clients! But you bet your boots they and every campaign that comes out of this agency is strategically driven."

Bruce Nelson, a creative director, agrees, noting that these ads inspire "ahas—the ability to see something in a fresh way. No one at this agency ever forgets that the aim is not to strike the consumer but to sell him or her. How many trucks leave the back of the factory every day? That's what we care about."

The agency also cares about giving the client what it wants—and has done so from its earliest days. The firm was founded (as H. K. McCann Company) in 1911, when Standard Oil asked its ad and press manager, Harrison King McCann, to set up an independent ad agency to

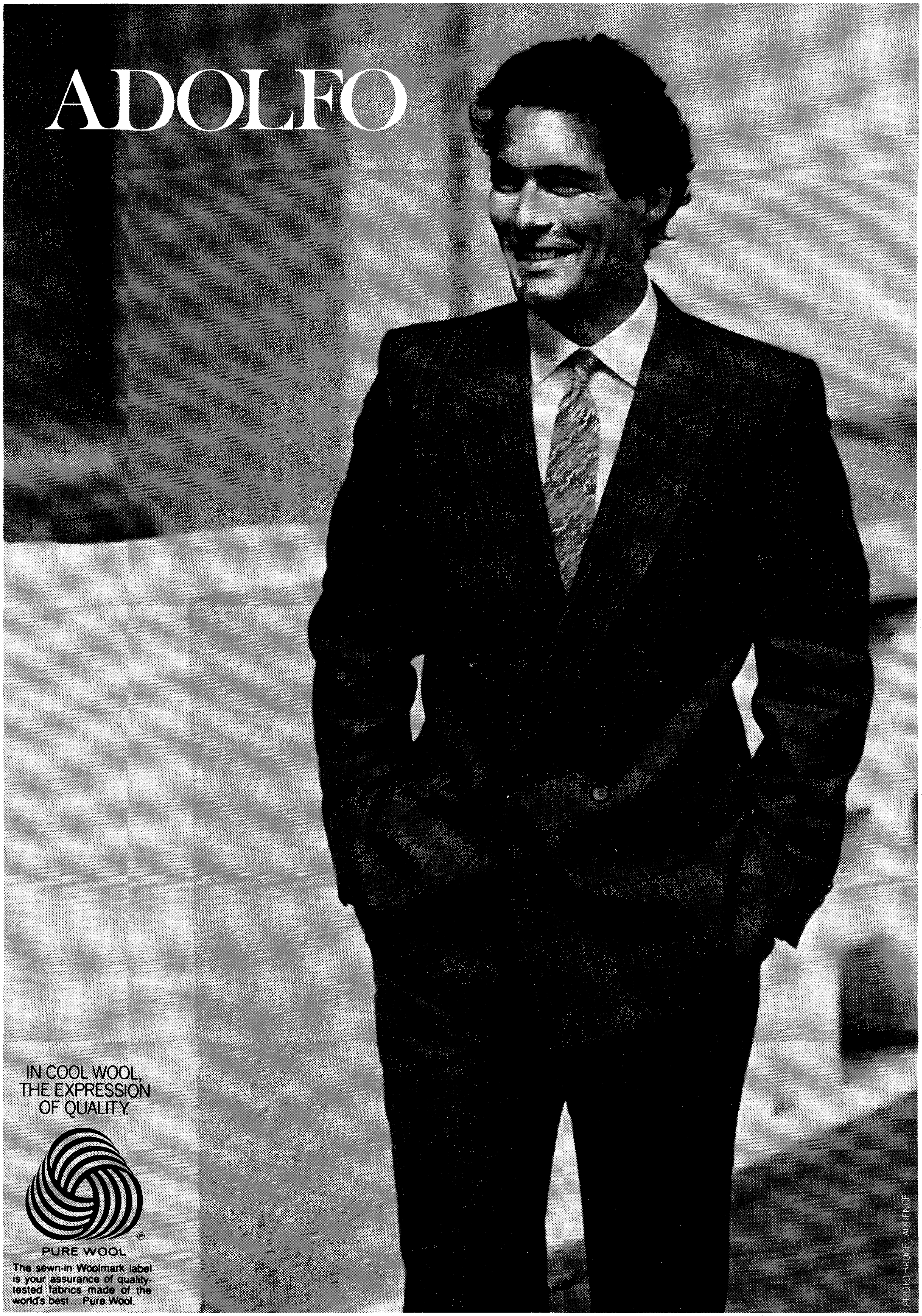
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PHOTO BRUCE LAURENCE

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service it. McCann complied and soon after added the Chesebrough Manufacturing Company and a textile account as clients. In 1913, the agency opened a branch in San Francisco; in 1915, it added one in Cleveland; in 1924, it added another in Chicago. (After losing the Sears, Roebuck account in 1982, the agency shuttered its Chicago office.)

On its tenth anniversary, McCann had more than 75 accounts in the U.S. But none of them was setting the world on fire. Nor was there anything terribly impressive on the roster of Alfred Erickson, a friend of McCann's for two decades, who proposed to merge his agency with the McCann company in 1930. The new firm, McCann-Erickson, catapulted to record billings under Marion Harper, the maverick Oklahoman named president in 1948. He brought in a ton of new business. But he foresaw there would be problems if the company tried to serve two masters—competitive accounts. To solve the client-conflict problem, Harper invented the notion of an agency holding company, and thus in 1960, Interpublic was born. McCann, which added Miller when it bought the brewer's longtime shop Mathisson & Associates, in Milwaukee, in 1970, now accounts for more than half of Interpublic's billings.

And what has happened to the people who were on the scene that eventful August day when Miller slipped out the door? Vice-chairman Lessler was promoted to the holding company, where he worked on planning for six months before disappearing to his ranch in Arizona. James Agnew, who was brought in after the Miller crisis to restore morale—and billings—left three years later for the greener pastures of J. Walter Thompson Los Angeles. A string of other executives have moved in. Last to arrive: Jay McNamara, from Young & Rubicam, the new domestic chairman.

On October 10, 1979, McCann made good on its vow to get back into the beer business: It picked up Pabst Brewing Company from Young & Rubicam. A spokesman from Y.&R. used virtually the same words a McCann spokesman had used to announce the Miller loss: "We think we did a very good job, and we expect to be back in the beer business." (Ironically, on March 22 Pabst fired McCann. This time, McCann did not publically vow to get back into the beer business.) And Miller High Life, the brew that started it all? In November, it left Backer & Spielvogel for J. Walter Thompson.

McCann has righted itself from the Miller mess, but still longs to put the memory behind it. "Do me a favor," James pleads. "Call this the definitive beer story—the absolutely, positively last word on McCann after Miller. Call it endgame." ■

Star Tech/Phoebe Hoban

THE WELL-TEMPERED COMPUTER

Play It Again, Kurzweil

IT WAS STEVIE WONDER WHO FIRST SUGgested the idea to inventor Raymond Kurzweil. Wonder was an early user of the Kurzweil Reading Machine, a computer system that intones printed text for the blind. Now he hoped Kurzweil could come up with something else—a machine that would produce the rich, resonant sound of acoustic instruments but provide all the digital pyrotechnics of the latest synthesizers.

Kurzweil—who has played piano since he was a kid—is not one to back down from such a challenge. His claim to fame is his innovative use of pattern-recognition techniques to get computers to turn printed text into spoken words (as in the Kurzweil Reading Machine), or vice versa (as in Kurzweil's work in progress—a voice-activated word processor). The key to Kurzweil's technology is the invention of algorithms that quickly decipher a digital image—such as a letter of the alphabet—from only a few key features.

These days, Kurzweil's boyish face (he's 37) appears with almost as much regularity as that of Apple's Steven Jobs or Lotus Corporation's Mitch Kapor in the pages of magazines from *BusinessWeek* to *Esquire.* Even more important, Kurzweil's inventions have attracted major investments from Xerox and Wang.

By applying a variation on the pattern-recognition theme to the problem of storing acoustic sounds in the synthesizer's memory, Kurzweil was able to break the main barrier to simulating complex natural sounds: the enormous amount of memory required to store a library of digitized recordings. His keyboard, the Kurzweil 250, uses a kind of digital shorthand to compress the shape of an individual sound's waveform into a concise computer model that can be stored in relatively little space and then resurrected (with astounding fidelity) with a single stroke of the keyboard.

Even some well-trained ears might find it difficult to differentiate the sound of a grand piano from the sound of the Kurzweil keyboard in its piano mode. When the keyboard is in its choir mode, listeners look around for choral singers. But for Kurzweil, the real goal was not just to capture the sound of an acoustic piano or the human voice electronically, he wanted to give musicians a tool for creating totally new sounds that are as rich and complex as those produced by conventional acoustic instruments. "Once you've successfully re-created a piano's rich tone," says Kurzweil, "you can convincingly simulate any sound."

Once again, Stevie Wonder was one of the first to test-drive the latest Kurzweil invention, and many of his suggestions were incorporated into the final product.

Digital ditty: *Wonder makes Oscar-winning music on Kurzweil 250.*

And last week, Wonder won an Academy Award for the music that the Kurzweil 250 keyboard helped create: the soundtrack of the movie *The Woman in Red.* (He can be seen playing the Kurzweil keyboard in the video version of one of the songs.)

The Kurzweil keyboard has a built-in repertoire of 30 acoustic instruments, from guitar to drums. Like other synthesizers, it is polyphonic (it can sound more than one note simultaneously). It can also combine as many as twelve different tracks, so by storing one part of a score and then playing another on top of it, a single musician can become an entire orchestra. But unlike most of the competition, the 250 stores sounds on its built-in chips so that musicians don't have to keep switching floppy disks. Such technology does not come cheap (the 250 costs close to $11,000), but that hasn't prevented Kurzweil from processing orders for more than 1,000 machines since last June, thanks in part to all the advance press.

But even with all its pluses, the Kurzweil keyboard had one big minus for many musicians—it couldn't record original sounds through a microphone for instant playback. Now Kurzweil has filled that gap: Starting this month, musicians can buy a $2,000 Sound Modeling Program that allows them to store 20 to 100 seconds of original sounds—anything from the drop of a pin to a cat's meow—in the synthesizer's memory. Two other new additions are now available: an interface called the MacAttach ($175), which allows the keyboard to be hooked up to a Macintosh computer to take advantage of the Mac's extra memory for storing things such as keyboard commands and sequences; and a new sound block programmed with fifteen additional sounds, including a flute, a harp, woodwinds, human voices, and two electric basses. This plug-in circuit board sells for $1,995. (Kurzweil plans to develop more music software for the Mac, including a score notation and waveform-analysis package.)

Stevie Wonder is not the only enthusiastic user of the keyboard. Lyle Mays put it to work on the Pat Metheny Group's soundtrack for *The Falcon and the Snowman,* it will accompany Baryshnikov on his upcoming solo tour, and Paul Shaffer uses it regularly on the David Letterman show. The Kurzweil keyboard can be sampled firsthand at Sam Ash Musical Electronics, 155 West 48th Street (245-4778).

Kaypro's Comeback

KAYPRO CORPORATION SEEMS TO BE IN hyper-drive these days, making a resounding recovery from its losses of last fall. In February, the corporation announced two new machines: the Kaypro 16, a low-cost IBM P.C. XT clone, and the 286i—the first IBM P.C. AT competitor on the market. This month, the company is introducing a new IBM-compatible lap computer, the Kaypro 2000.

"If you're not IBM-compatible and you don't have a disk drive," declares vice-president David Kay, "you're not even in the ballpark as far as lap computers are concerned."(Maybe he should tell that to

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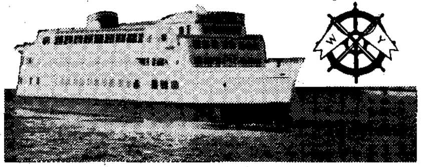

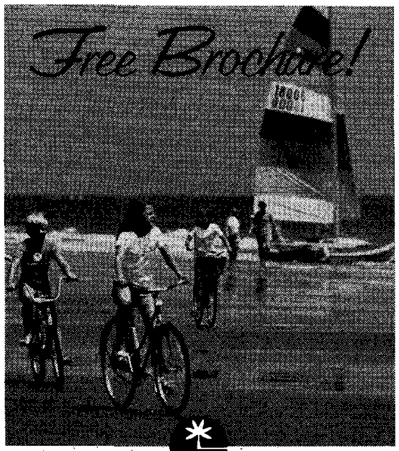
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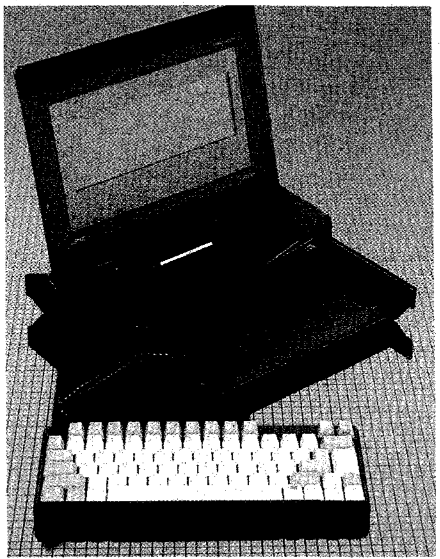
Apple, which is rumored to be developing a lap computer of its own.)

Like its main competition, the Data General/One (billed as the first IBM-compatible lap-top machine on the market), the Kaypro 2000 has a full-size 25-by-80-line liquid-crystal-display (LCD) screen and a built-in three-and-a-half-inch disk drive. But that's where the similarities end. The Kaypro 2000 with 256K RAM (random access memory) costs about $1,500 less than the D.G./One, and it comes with bundled software, including MicroPro's Wordstar and Mailmerge, as well as MS-DOS. It weighs eleven pounds; for added compactness, it has a detachable keyboard. (An optional 300/1200 baud modem is available.)



Lap-top: *Kaypro takes on the D.G./One.*

Cruising New York On the Computer Screen

NEW YORKERS CAN NOW LET THEIR FINgers guide them through the city; via computer screen, they can go on an extravagant shopping spree, can (presumably) find the perfect restaurant, or can take a tour of cultural institutions both staid and zany. And two of these ventures are free.

"Infolex": The Infolex system, a posh shopping guide for the traveling rich, is a burled-walnut, brass-appointed terminal currently in residence in the lobby of the Waldorf-Astoria. Its 50-plus advertisers—ranging from Air France to Harry Winston (he's got two ads)—pay about $100 a month to list their luxury goods on the terminal's high-resolution screen.

The showy videotex terminal (the creation of 23-year-old billionairess Nabila Khashoggi and former ITT defense engineer Bedros Bedrossian) is multilingual—it scrolls information in Arabic, English, French, German, Italian, Japanese, Portuguese, and Spanish—and shows high-resolution pictures. Sixteen brass buttons are used to access the various menus, starting with main categories such as real estate, self-care, specialty foods, and investment banking. There's room for a maximum of four entries per sub-listing. Thus, under "Jewelers," in the shopping section, are Van Cleef & Arpels, Harry Winston, Harry Winston again, and Fred Joaillier. The "Trendy" heading, in the restaurant section, provides slim pickings: Café Seiyoken and Prima Donna. In addition to its elite paying advertisers, the data base includes free listings of local museums, sports centers, hospitals, and 24-hour services—from ambulances to florists. Built into the terminal are a printer (so shoppers can take some of the information with them; some vendors give a discount in exchange for this) and an on-line phone.

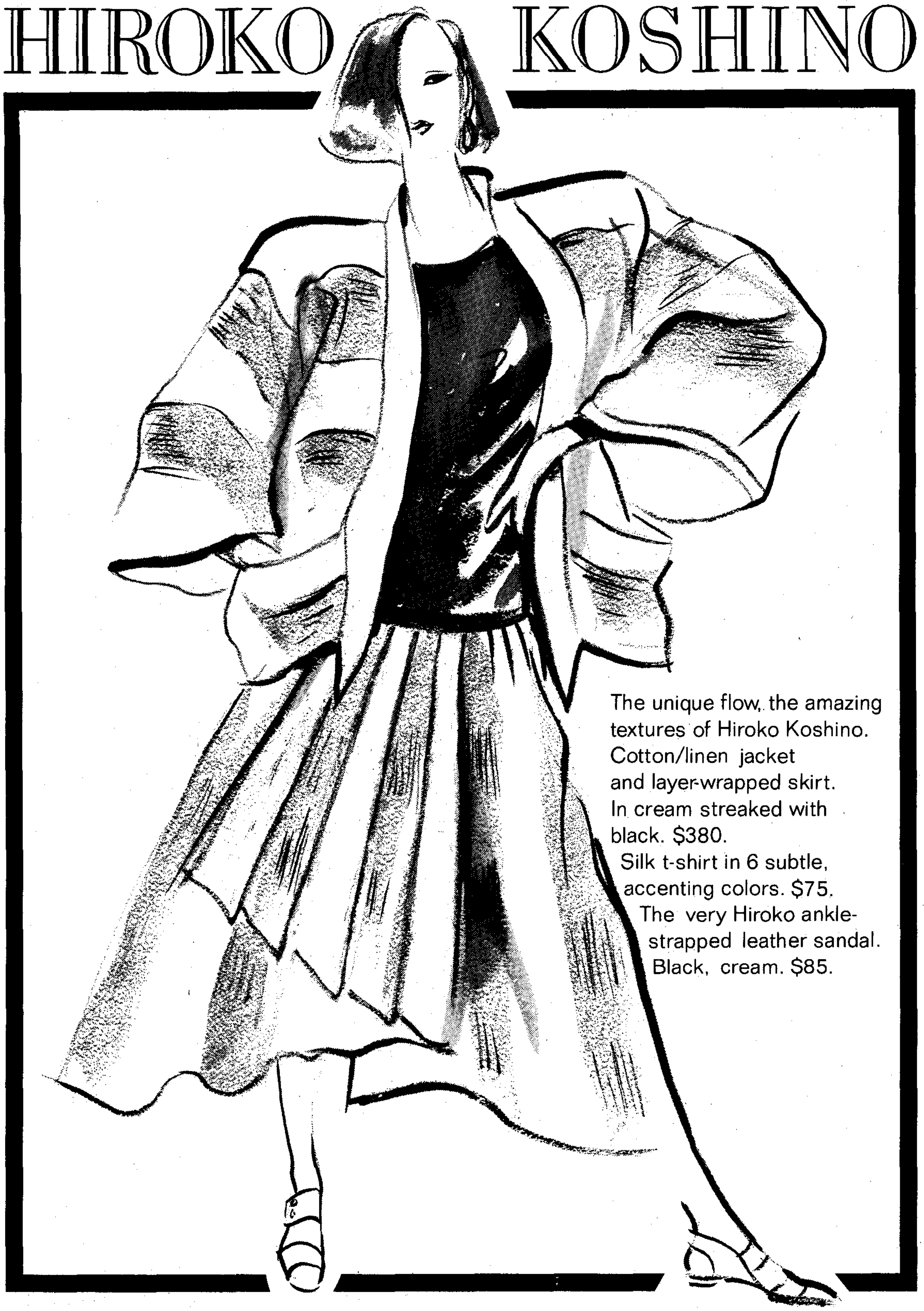
Infolex's three-month exclusive contract with the Waldorf is about to end: The terminal may soon show up in any or all of a dozen New York hotels, including the Plaza, the Regency, the Westbury, the Parker Meridien, and such chains as Hilton, Hyatt, Sheraton, and Marriott. Hotels pay up to $300 to rent the computerized concierge; users consult Infolex for free.

"Eat New York": A small Manhattan firm has put 4,300 New York restaurants (including 700 reviews by a group of "restaurant-goers from various backgrounds") on a $39 "Eat New York" disk for the IBM P.C. and Macintosh. Users of the Source data base, which has a section that lists some New York eateries, know this is not an entirely new idea. But this is the first stand-alone disk designed to help locate restaurants by price range, cuisine, location, and rating (0 to 4), so you can discover brand-new dining spots or look them up by name if you've got one in mind (sold by K.I.N., 10 Columbus Circle, New York, New York 10019).

When you boot up the disk, a simple graphic of the New York skyline appears—and the fun ends. Think about it: booting up a computer disk when you're hungry. Maybe someone has his bytes mixed up. The problem is that it takes so much keyboard action to locate the beef that anyone but a computer fanatic will gladly turn to the phone book, a restaurant guide (both cheaper and more portable), or Aunt Millie for a recommendation.

"This is not necessarily designed for New York yuppies who know where they are going," says company president Mitch Goldin. (Still, he thinks it will appeal to this crowd—maybe they will play it as the culinary version of Trivial Pursuit.) He says it will serve deskbound businessmen who are already plugged into their computers and who can augment the data base with their own reviews of places to wine and dine clients. Other nibblers might be suburbanites intimidated by New York's gastronomic

HIROKO KOSHINO



The unique flow, the amazing textures of Hiroko Koshino. Cotton/linen jacket and layer-wrapped skirt. In cream streaked with black. $380.

Silk t-shirt in 6 subtle, accenting colors. $75.

The very Hiroko ankle-strapped leather sandal. Black, cream. $85.

AT ITOKIN PLAZA

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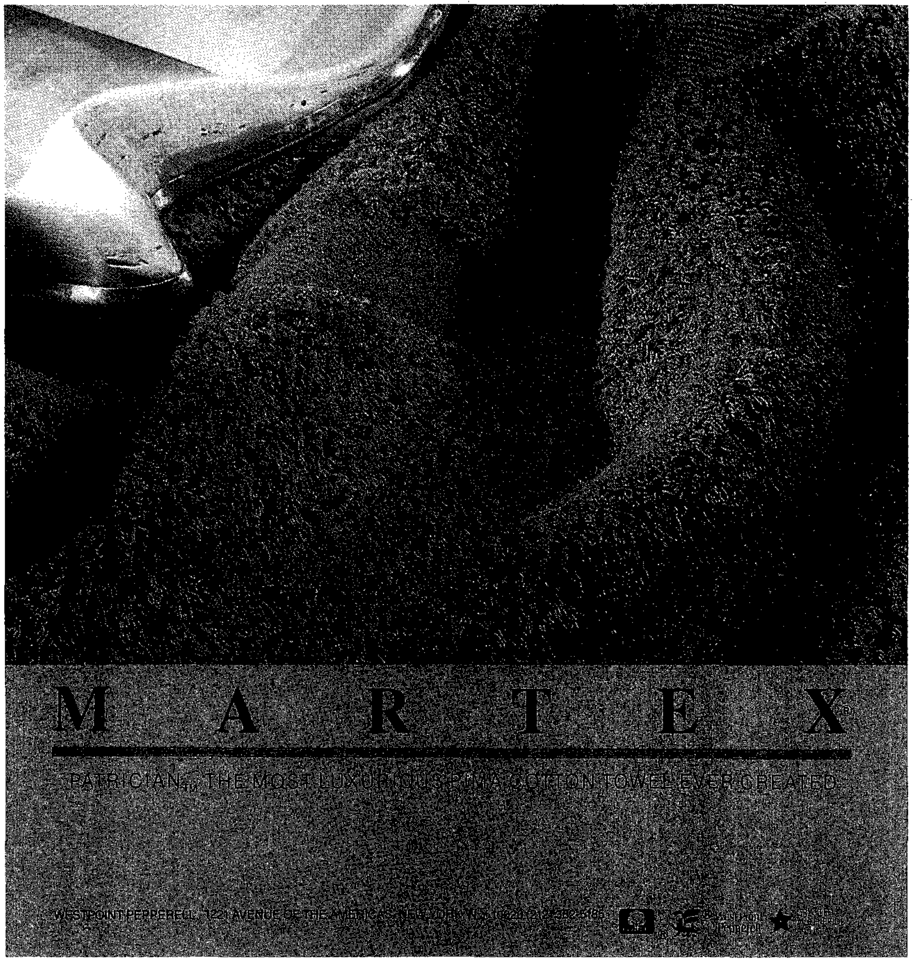
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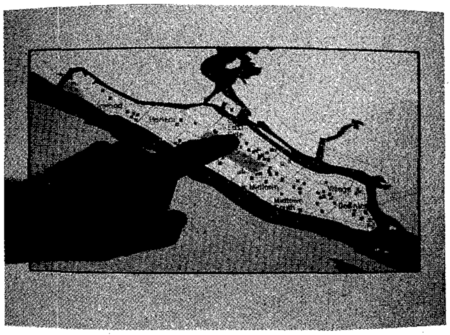
jungle. If you've got a modem, the software can be configured to dial up the restaurant for you (you still have to do the talking). Goldin says he has already sold several hundred disks. Not to come down too hard on a couple of hungry young entrepreneurs, I think this is carrying restaurant madness—and software silliness—a bit too far.

"NYCulture Guide": A savvier computer guide has been installed at the IBM gallery on Madison Avenue at 56th Street, where the New York design firm Ramirez & Woods has transformed half a dozen IBM P.C. XT's into high-tech tourist catalogues. By jabbing at simple symbols on the terminal's touch-sensitive screen, visitors can scroll through alphabetic lists or call up detailed color maps of Manhattan and the other boroughs, with blowups that pinpoint individual buildings. Listings for each place include a description, current schedules, offerings from food services to gift shops, entrance fees, directions by bus or subway, and listings of local parking spaces.

The guide, compiled by an outfit called Cultural Assistance Center, Inc., includes both the obvious and the esoteric. The curious can discover, for instance, that the turn-of-the-century Abigail Adams house, with its eighteenth-century garden, is located just a stone's throw from IBM's gallery—as is the Dog Museum of America, an archive devoted exclusively to documenting the continuing relationship between man and his best friend. The Puppet Loft can be found in SoHo. And there's other odd stuff. At ABC No Rio, a Lower East Side hangout named for an old notary-public sign that hangs above its door, local artists can gather to discuss "issues from drugs to antinuclear themes." Those who are already fed up with the Whitney Biennial can check the "food" listing at the museum (by pressing the red place-setting symbol) for information on its restaurant. An artist's work can also be located by checking the list called up by the "palette" symbol. Blasé New Yorkers may pooh-pooh the IBM gallery's cultural computers as mere promotion for Big Blue, but it was hard to find an empty terminal at the gallery a couple of Saturdays ago. ■



Touchy tour: *Computerized cultural guide.*

Photograph: Ramirez and Woods.

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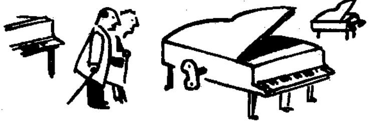
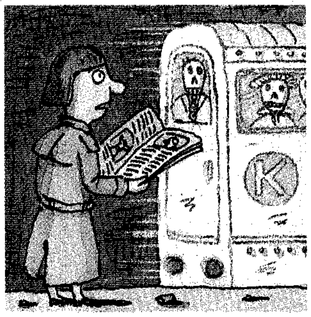


DOWN UNDER

You're OK, There's No K

DURING EVENING RUSH HOUR at the Columbus Circle subway platform not long ago, a woman from out of town turned to a knowledgeable-looking rider and asked, "Does the K train stop here?"

When the man sighed and tried patiently to explain that there *is* no K train, the visitor pointed to a sign over their heads: It advertised the A, B, C, D—and K. "Lady," the man said slowly, "I don't care what that sign says. There's no K."



There *used* to be a K train that ran down Sixth Avenue from 57th Street during rush hour, then followed the J tracks across the Williamsburg Bridge to Brooklyn and Queens. The line was started in 1968 (first as the KK) to ease crowding on the J, but not many people used it, and in 1973, the Transit Authority scaled back K operation; when money got tight, in 1976, the T.A. suspended it altogether.

The authority though never managed to take down all the K signs, because "the fiscal crisis required us to make some spending choices," says T.A. spokesman John Cunningham.

As if things weren't confusing enough down there, the K is about to make a comeback—but in a different part of town. Beginning around Labor Day, the T.A. will rename all double-letter train lines with single letters. K will be the new name for the IND train now known as the AA, and brand-new K signs have popped up to puzzle riders in stations like Columbus Circle. The other double-letter lines—CC, GG, LL, RR, and QB—will simply lose their second letter.

Was K chosen as the only new name out of some sense of transit nostalgia? No, says Cunningham. "It was just the first good letter in the alphabet that's still available." ERIC POOLEY

BRIEF LIVES

A MODEL SINGER

SOUL IS ONE THING YOU DON'T GO looking for in slick Upper West Side nightclubs, but not long ago, when Whitney Houston picked up the microphone at Sweetwater's, a pale, angular room on Amsterdam Avenue, she had the church in her voice.

Houston, 21, who has the slim hips and high cheekbones of a model (she has posed for *Glamour* and French *Vogue*), slipped effortlessly from a girlish soprano to the kind of charged, emphatic rhythms you'd expect from Aretha Franklin. One man in the audience was moved to ignore his salad and shout, "Sing it, girl!"

Such enthusiasm is nothing new for Houston, as cautious in conversation as she is openhearted onstage. "People seem to like my singing," she says with typical understatement. After Clive Davis, head of Arista Records, signed her, he spent two years and $250,000 supervising the recording of her first album, *Whitney Houston*, released in February. What took so long?

"With her voice and her looks, I think she's going to be around for a long time, so we wanted to get it right," says Davis.

Not that Houston wasn't carefully prepared already. She grew up in a highly disciplined middle-class home in Newark. "We were more afraid of our parents than we were of the streets," she says. Her father is a municipal administrator, but the rest of her family provided her musical training. Her mother is gospel star Cissy Houston, who sang with Aretha Franklin and Elvis Presley. Her first cousin is Dionne Warwick. As a young girl, she studied both relatives from backstage. "That's where I learned everything," says Houston (one of her two older brothers, Gary, is also a singer).

Her first notices came from the congregation of her local church, where she sang as a ten-year-old. She finds performing in smoky clubs not so different from singing at New Hope Baptist Church, "because people can get crazy in a nightclub and they can get crazy in a church." The music she sings now is a mix of pop and rhythm and blues, but she's kept her gospel inflections.

Houston will perform in the city and then tour this spring. For now, reviewers are comparing her to Lena Horne and Diana Ross. All of which leaves her a little nonplussed, and even her toughest critic, her mother, is impressed.

"She rips me off right in front of my face," says Cissy Houston. "But that's all right. She does it so well." PETER BLAUNER

Photograph by Larry Williams. Illustrations: left, Paul Meisel; top, Guy Billout.

ART NEWS

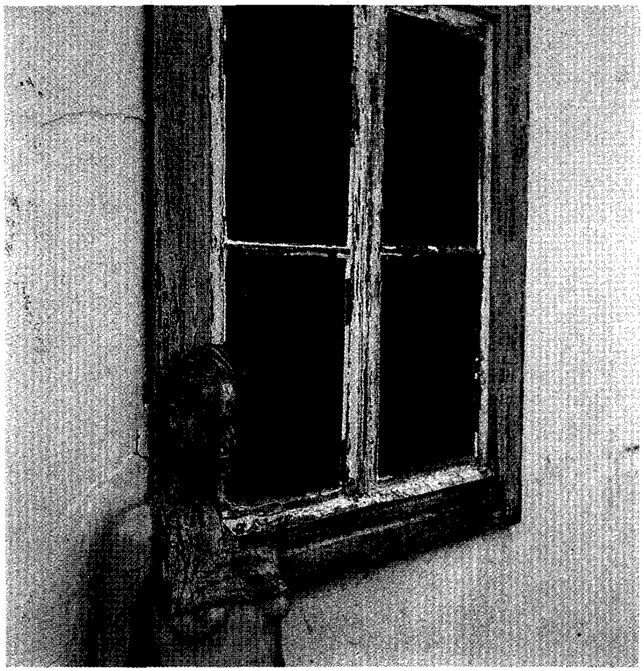
A BODY OF WORK

SOME PEOPLE ASK ME why I go through all of this, just to go under the shower and take it all off," says artist Vera Lehndorff, 43, who was known as Veruschka during her modeling days.

Since 1970, she and fellow artist Holger Trülzsch, 46, have collaborated on an unusual kind of art, which can be seen at the Bette Stoler Gallery (13 White Street) through April 20. Together, they cover Lehndorff's body with theatrical paint to reproduce whatever she stands in front of—a peeling wall, a metal door with bolts, a rusted steel column. Starting as early as 6 A.M., Lehndorff stays immobile for hours—sometimes until nine at night—while she and Trülzsch blend her body into the background. Then Trülzsch takes a photograph of Lehndorff-as-artifact.

"The color changes constantly," says Trülzsch, "and the paint gets lighter as it dries. When we finish a certain area, we keep it damp by spraying it with water—otherwise the paint flakes off. It's like fresco."

Lehndorff studied painting and design in Hamburg, and later in Florence, before becoming an actress (*Blow-Up*) and model. Of her modeling career, she recalls, "I was always imitating others. Jean Shrimpton never wanted to be someone else. Some days I wanted to be childlike, or very sophisticated, or very tough. I never wanted to be pinned down as being that one person. For me, it was the only interest I had in modeling: I was a frustrated actress. At the time of Vreeland, fashion was great in a way—you could invent things. Now it is much more commercial."



Trülzsch, who is also an experimental musician, met Lehndorff at her mother's house while he was working on a record. "Since childhood," she says, "I always had an obsession with the idea of becoming invisible—appearing and disappearing. That's how I started working with body paint, in 1966. Later, when I met Holger, the whole thing really took off."

Both Lehndorff and Trülzsch admire work that reveals the personal side of an artist. "It is so rare now to see something in art where you are touched by the feeling of the artist, when you are touched by the picture because of what he gave you," she says. Of their own work, Trülzsch says, "It has nothing to do with Surrealism. It is real."

NEITHER ARTIST GETS TO New York often. Trülzsch lives in Paris, Lehndorff in a country house halfway between Munich and Salzburg. For her, an average day includes reading, drawing, and gardening. She compares her existence to living on a boat in the middle of the ocean.

"I grew up in East Prussia, so I've always had a strong relationship to the country," she says. "We don't even have a movie house in my village. People think models lead such glamorous lives, but I never did. I couldn't live in the city all the time. As an artist, you need to find your own quietness, and I don't know where you can find it in a big city."

EDITH NEWHALL

OVERHEARD

CHILD TO MOTHER, IN MISS Ruby's Café:

"What's chocolate pudding?"

"Oh, you'd like that. It's like mousse."

R.K.

UPDATE

The Real DJ-NO

A WHILE AGO, THE Transit Police's Anti-Vandalism Squad thought it had solved the mystery surrounding a series of small posters with the legend DJ-NO/X-MEN/TESS on the streets and subways ("Fast Track," September 17, 1984). DJ-NO, the cops said, was a young man they'd arrested named Djino, "X-Man" was a graffiti artist from the Bronx, and TESS was probably a girlfriend.

It turns out, however, that DJ-NO is a nineteen-year-old high-school dropout named John Ratke. Tess is the nickname of a male friend of his. And both teenagers belonged to the X-Men, a crew of about 50 graffiti artists and break dancers from around the city.

"It's exciting to see your name up there," Ratke says. "Besides, it keeps us from getting into worse kinds of trouble." Some of the signs are still up, but since the summer, the graffiti artists have had some setbacks. First, police complained that the work lacked "artistic style or talent."

DJ·NO
X·MEN
TESS

John Ratke

"I can see what they meant," says Ratke, whose friend Tess moved out of New York two months ago.

Now, after being pressured by his parents, Ratke has decided to give up graffiti and spend more time studying for his high-school equivalency diploma.

"I was tired of it anyway," he says. "Your hands just get *filthy* doing graffiti."

P.B.

Photograph, bottom: Donal Holwey.

SOUNDS

BEST TIME FOR BONGOS

“SOMETIMES PEOPLE think that to be experimental you have to be noise or atonal,” says Richard Barone, the Bongos’ lead singer and guitarist. “We’re just experimenting with melodies.” And although the Bongos—perhaps the most famous rock band Hoboken has ever produced—count groups like Throbbing Gristle and the Bush Tetras as influences, their own music combines joyful melodies, ringing guitars, and sharp percussion with cryptic lyrics. (They’ve been called a mix of Brian Eno and the Monkees.)

The band, which will be performing at the Ritz on April 5, has released a string of singles (on the British Fetish label), an EP, and two LP’s over the past five years—all energetic, melodic music that borrows from the punk attitudes of the late seventies: This is pop music for smart people.

For their newest album, *Beat Hotel* (on RCA), Barone says, “we tried to put together songs that were actual songs, with a bridge and more than three chords.” They also tried out Brazilian percussion and a guitar synthesizer (in addition to the 1965 Rickenbacker that Barone has been playing since he was in the fourth grade).

Live, they’ll add percussionist Steve Scales, who’s toured with the B-52’s and Talking Heads, and what one critic calls “plenty of sis-boom-bah onstage.” (“I see the albums—all of our albums, even the rawest recordings—as sketches of what we can do live,” says Barone.)

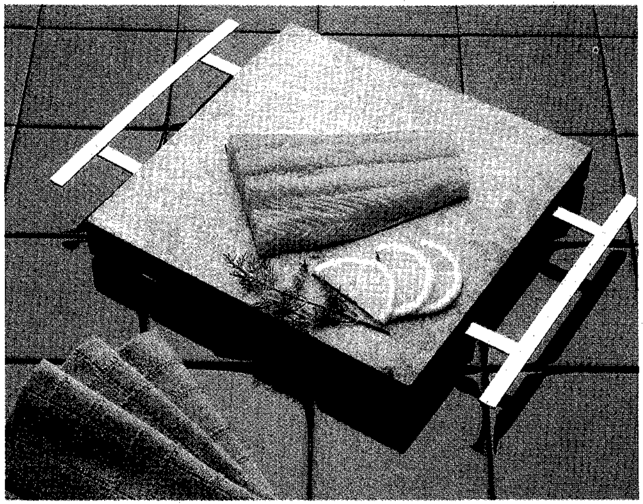
Barone, who looks like Paul McCartney with an extra ten pounds, was going to college in Tampa, Florida, when he started listening to New York’s underground bands. He met drummer Frank Giannini and bass player Rob Norris in the late seventies, on the “CBGB-Max’s axis.”

The trio soon moved to an $88-a-month Hoboken apartment, and by 1980 they were playing such local clubs as Maxwell’s under the name the Bongos. Guitarist James Mastro joined them a year later.

The group’s name is credited to drummer Giannini. “We sort of laughed about it for two days,” says Barone. But then they decided to stick with it. “We didn’t want a real ominous name,” he explains. “When we started, there was a lot of ominous music happening. People can have fun with a name like that.” AMY VIRSHUP

CHOW

The Hot Rock

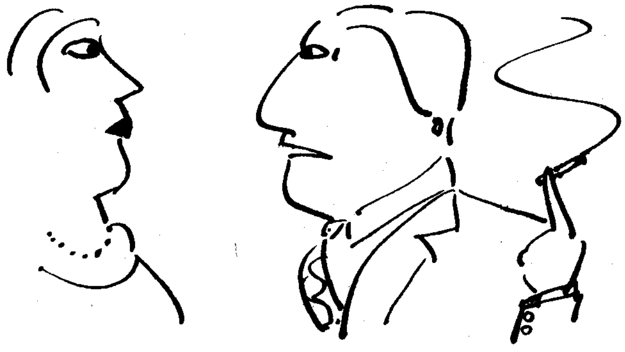


PEOPLE WHO WANT TO avoid fats but are bored with steamed vegetables and poached fish will find variety if they cook raw food directly on a hot stone. Balducci’s will sell you a stone that is designed to be heated in a 500-degree oven for twenty minutes and then removed to the dinner table. Resting in a metal-and-wood frame, the stone stays hot for 30 minutes and cooks anything that’s boneless and up to a half-inch thick. It costs $70 and measures nine and three-quarter inches square by one inch thick. No fats are necessary, and the meat fat doesn’t spatter, because the stone cooks neat.

Some home experimentation showed the stone’s strengths and weaknesses: Chicken breast seasoned with lemon and herbs cooked up juicy and tender in a few minutes but lacked the dazzle of a crusted chicken paillard—the stone doesn’t blacken the food. But a butterflied shrimp was like velvet, and there were even a few charred spots; a salmon fillet was superb. Chunky-cut tomatoes were pulpy and soft in seconds, and paper-thin onion slices were crisp. But best of all were halved bananas that cooked to a marvelous mushiness and still stayed firm.

Even if you’re not dieting, the stone’s got something for you: French toast, mozzarella in carrozza, blintzes, pancakes, and rum-drenched fresh-peach slices sprinkled all over with dark brown sugar all passed the test. BARBARA COSTIKYAN

PEN & PENCIL



“Why should I give up smoking? It’s the only thing I do well.”

ANTHONY HADEN-GUEST

PRICES

HERE’S WHAT A BUNCH OF ten tulips cost last week in several shops on Third Avenue between 34th and 37th Streets:

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☐ At Murray Hill Greenery Flowers, Ltd. (557 Third Avenue), $4.99.

☐ At Tony’s Greenery (511 Third Avenue), $5.

☐ At Evan G. Hughes (522 Third Avenue), $12.50.

Photographs: left, Chuck Fishman; right, Marcia Luce.

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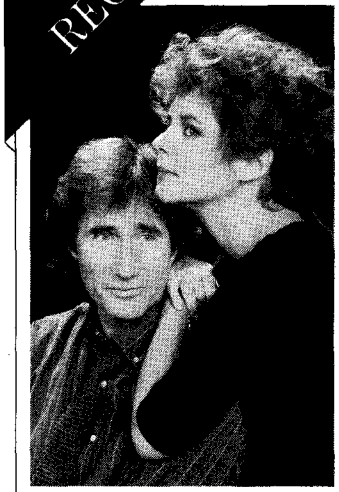
RUTH RECOMMENDS

BY RUTH GILBERT

Mr. Showmanship, Liberace himself, returns to Radio City April 4 through 21, with a million-dollar wardrobe, priceless jewels, fantastic furs, the Rockettes, and the Fabulous Dancing Waters.

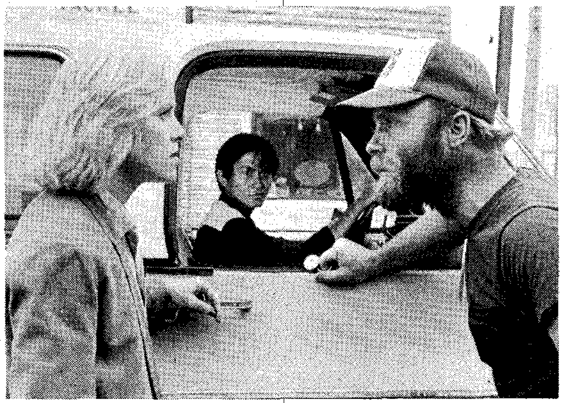


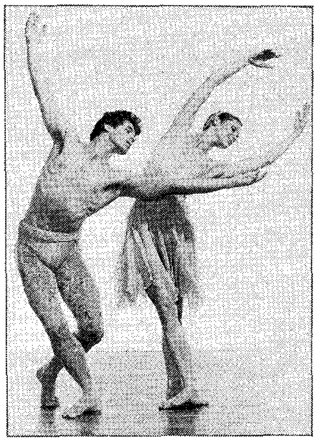
'JOE EGG'

After a highly successful run Off Broadway, Peter Nichols's black comedy is now playing at the Longacre Theatre. Above are Jim Dale and Stockard Channing, who play the philosophical parents of a severely disabled child.

'ALAMO BAY'

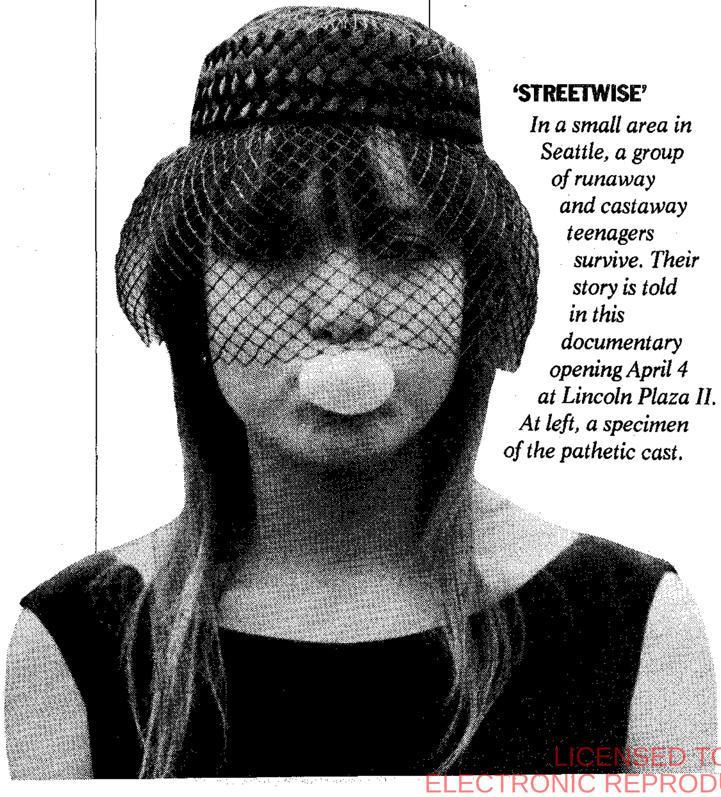
Ed Harris accuses his girl (Amy Madigan) of taking sides in a deadly dispute between Texas fishermen and Vietnamese refugees fighting for a decent living. The Louis Malle film opens at Loews New York Twin April 3.





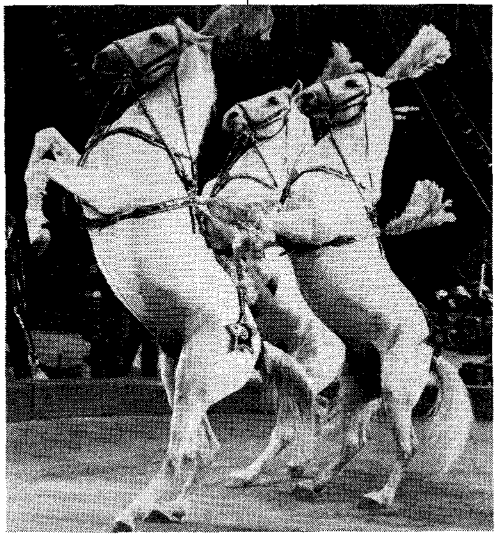
PAUL TAYLOR DANCE COMPANY

The company's thirtieth anniversary is celebrated at City Center April 9 through May 5 with two world premieres, six revivals, and twelve other dances from the current repertoire. Above is a scene from Airs.



'STREETWISE'

In a small area in Seattle, a group of runaway and castaway teenagers survive. Their story is told in this documentary opening April 4 at Lincoln Plaza II. At left, a specimen of the pathetic cast.

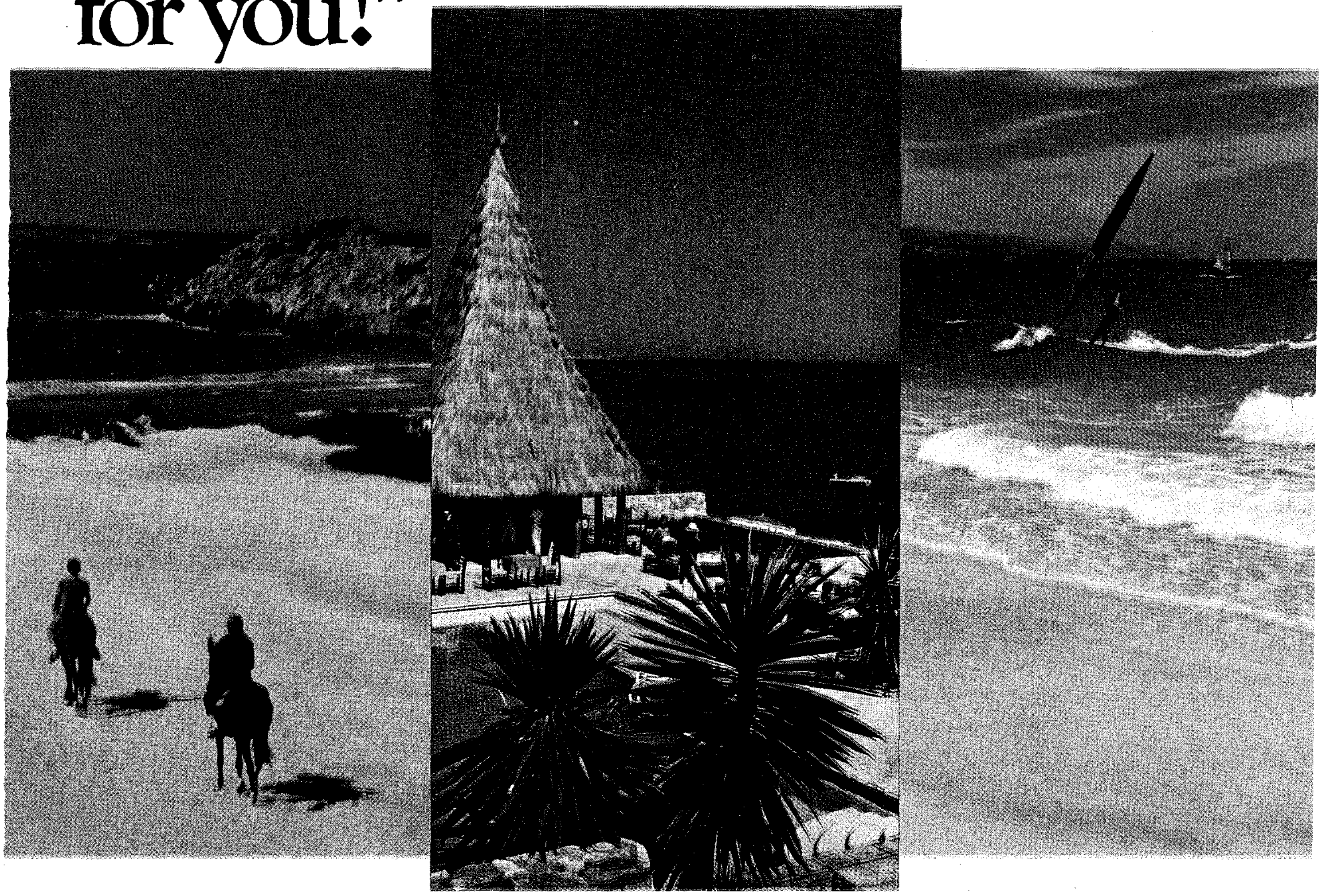


'THE GREATEST SHOW ON EARTH'

Three untethered Lippizaners perform at the Ringling Bros. and Barnum & Bailey Circus at Madison Square Garden April 3 through June 2. A unicorn is reported to be on the premises.

Photographs: top left, Martha Swope; top right, Jack Mitchell; bottom left, Mary Ellen Mark.

“Have I got a beach in Spain for you!”



❝We rode through an olive grove, down a rocky trail to a secluded beach on these great horses…and went crashing through the ocean. Spain’s both more rustic *and* more cosmopolitan than I thought. Puerto Banus outside Marbella is as sophisticated and upscale as anything on the Riviera. Then there are the Canary and Balearic islands in the Atlantic and the Med…each with its own mood and life.❞

–Ann Myers
New York, N.Y.

❝I know good beaches. I’m from Florida. Spain’s are great, with mountains down to the water. Really good seafood…great nightlife. People from all over the world. And it’s all so easy …and inexpensive. I liked everything about Spain. I even heard the other coasts are spectacularly different, with more great beaches. I’m sure I’ll get back to find out.❞

–Peter Schnaedelbach
Ft. Lauderdale, Fla.

❝The beaches are where the young people from all over Europe meet… and there’s every kind of water sport. Plus the cleanest, bluest water.❞

–Janice Carrera
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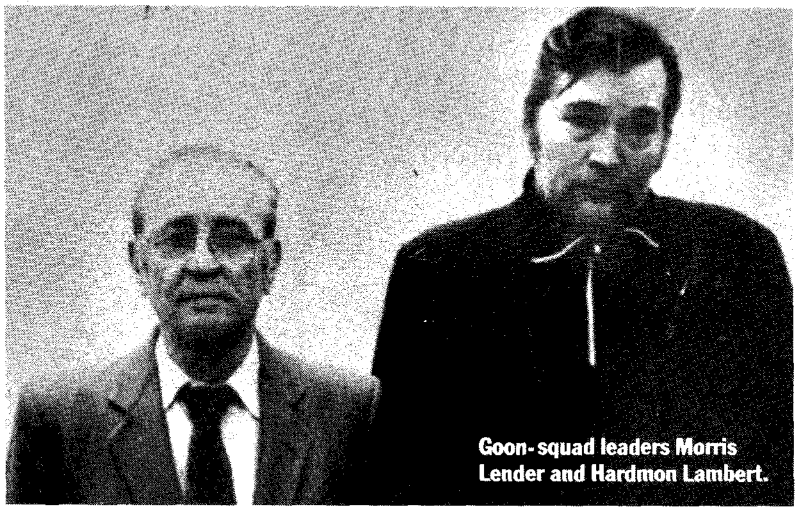
How hired thugs drove helpless

TENANT

people from their homes

TERROR

By Tony Schwartz

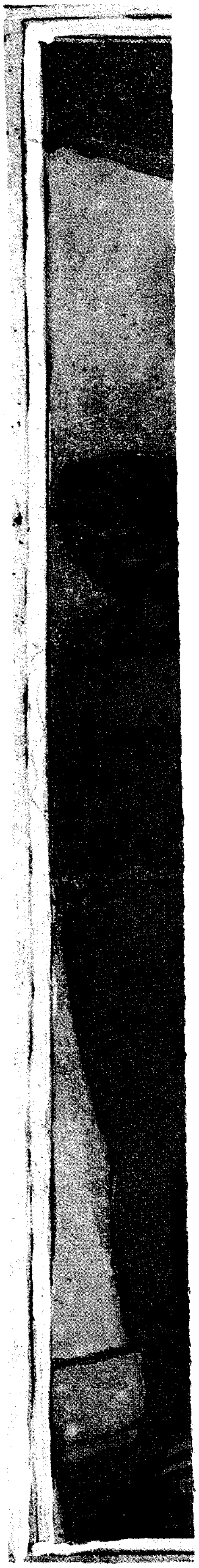


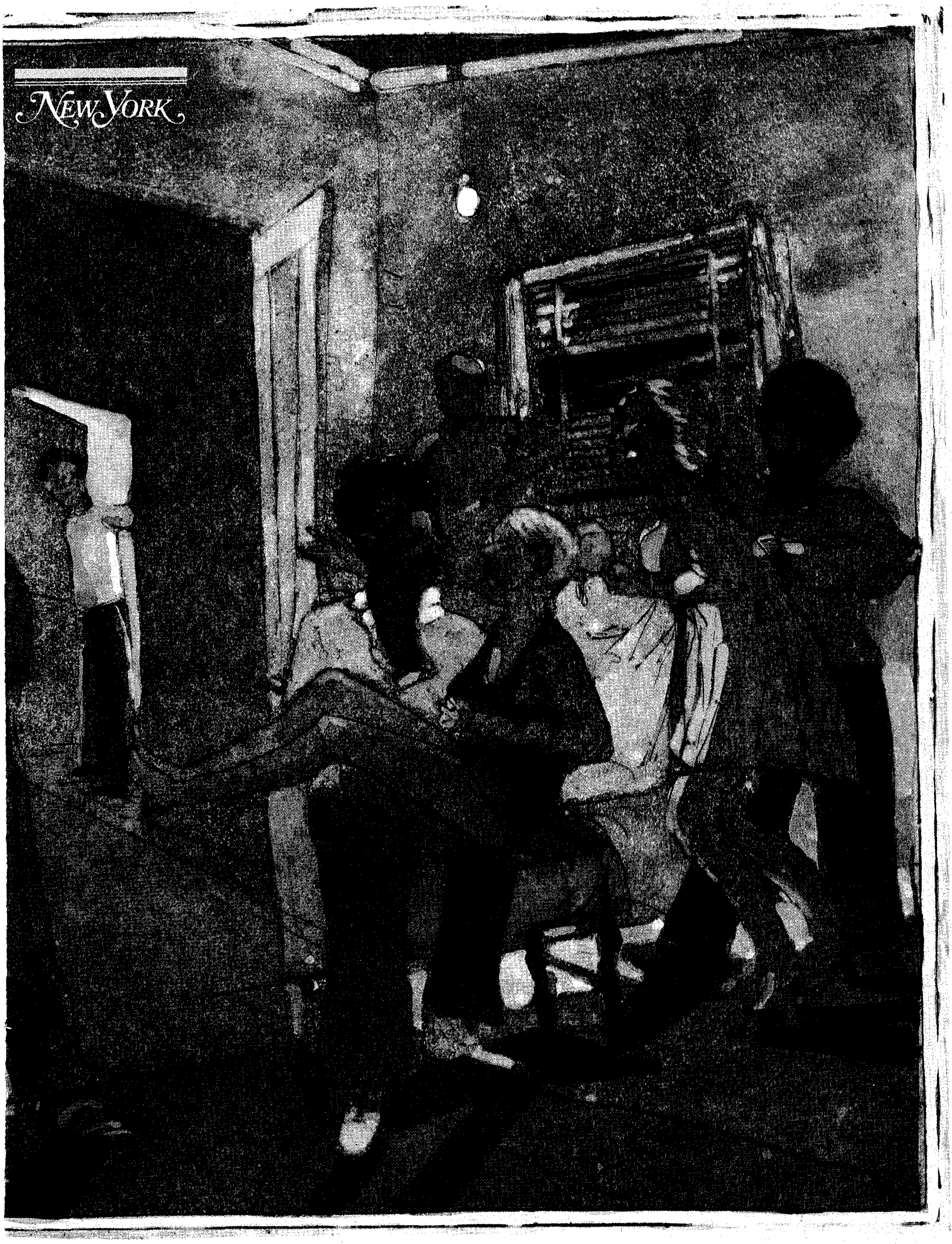
Goon-squad leaders Morris Lender and Hardmon Lambert.

IN 1979, ANTHONY SHIMKUS moved into a small single room on the third floor of a four-story tenement at 332–334 West 19th Street. A retired post-office clerk and something of a recluse, Shimkus was 70 years old and lived off a small pension and Social Security. Nearly all of the other tenants were also elderly men living on limited incomes. Although their accommodations were hardly luxurious—each floor had just one common bathroom, for example—they were clean, safe, and quiet.

Until May 1, 1981. On that day, Shimkus and his 21 fellow residents found notes under their doors telling them that the building had been sold and that the new owner was a company called Southfork Enterprises.

While the identities of the men behind Southfork would remain something of a mystery, their intentions were quite clear: to empty the building. The superintendent was fired within the first week and replaced by Louis Tirado. Menacing and hard-drinking, Tirado quickly showed that building-maintenance wasn't among his interests. When the front-door lock broke, it simply stayed that way, so anybody could get into the building. Repairs and cleaning stopped, and the hallways and common bathrooms soon became filthy. When one of Shimkus's neighbors went to use the third-floor bathroom on August 3, he dis-





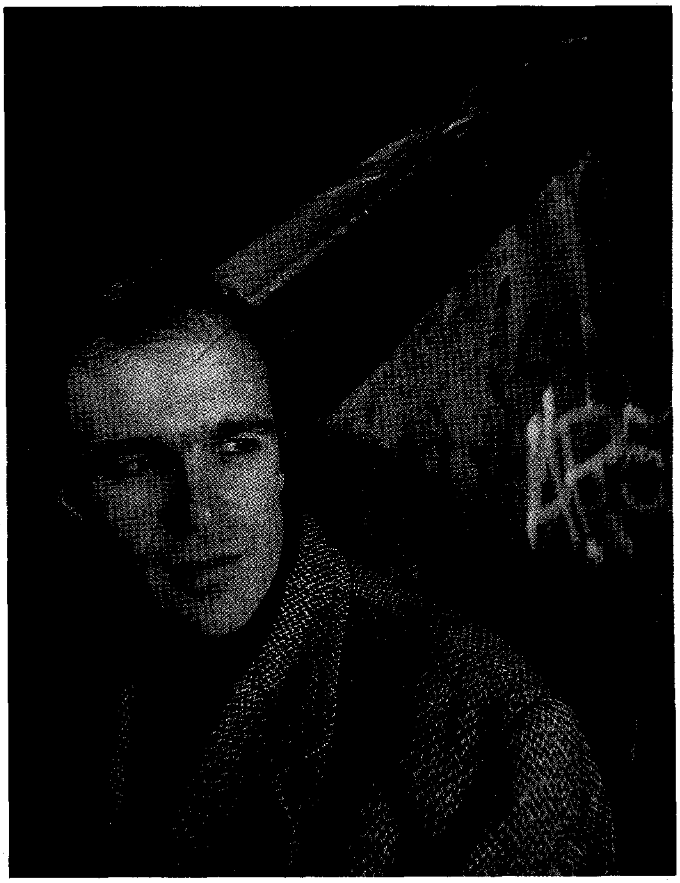
Unruly street types moved in and partied into the morning.

ILLUSTRATED BY ROBERT ANDREW PARKER

covered that the cold-water-faucet handle and shower head had been removed; a short time later, the toilet was stuffed and wouldn't flush. It couldn't be used again for three months.

Before very long, several of Shimkus's neighbors quietly gave in and moved out, and a new breed of tenants moved in—street types who played loud music and partied into the morning. In Room 12, for example, the one next to Shimkus's, a man moved in who entertained a parade of guests at all hours of the day and night. At one point, another new tenant told Shimkus, "If you want any dope, get it from the fellow in Room 12." At the same time, a shooting gallery for local junkies was established in the basement.

By the fall, more than half of the original tenants had moved out. For those who stayed, life got even worse. Throughout September, there was no hot water for three and four days at a time. Around 4 A.M. on September 10, while Shimkus was asleep, the center panel of the wood door to his room was smashed in. When Shimkus looked out, he recognized another one of his new neighbors. The next day, Shimkus swore out a complaint with the police. The summons was served, and the man disappeared.



Fighting back: *Michael Pennacchia pulled tenants together.*

In October, as the weather turned colder, the last few tenants lost their heat. Late in the month, a rash of burglaries began. In one week, five rooms were robbed. Shimkus's room was burglarized on October 29. The next day, he ran into the building's "managing agents." One was named George Bradish; the other called himself Mr. Schwartz. The two men urged Shimkus to move, as they had nearly every week for months. This time, however, they handed Shimkus a piece of paper, told him to sign it, explained that he would have to be out within two weeks, and gave him $750 in cash. Frightened, Shimkus took the money and signed the paper without reading it. It said that he had agreed to leave but had not been coerced into doing so.

Several days later, on the advice of a Legal Aid attorney representing the remaining tenants, Shimkus returned the money. On November 18, Legal Aid filed suit on behalf of Shimkus and a young tenant named Arthur Lundquist to stop the landlord from harassing them. Lundquist—who had already endured the dumping of garbage onto a ledge outside his window, threats of violence, and a robbery—came home on the day the suit was filed to find that someone had again broken into his room. On December 7, acting State Supreme Court Judge Richard Price imposed a temporary restraining order prohibiting further harassment by the landlord and his agents. Four weeks later, on January 10, Shimkus was allegedly beaten and pushed down a flight of stairs by Louis Tirado and a man named Abraham Ruiz. Too terrified to return, Shimkus fled to an apartment in a nearby building. Shimkus also filed a complaint with the police. Criminal-assault charges were brought against Ruiz and Tirado, but both men jumped bail. (Ruiz was eventually found and acquitted of the assault charge.) The Legal Aid Society also filed civil suits against the landlord on behalf of Shimkus and Lundquist. In February, the men agreed to drop all charges in exchange for $40,000 each. Shimkus continued to live in the nearby building, but eventually moved to another rooming house. He died not long ago of natural causes.

ANTHONY SHIMKUS'S TALE is unusual not for what he was put through but for the fact that the owners of the building had to pay him a substantial settlement. For what Shimkus and the other residents of 332-334 East 19th Street didn't know in 1981 was that the members of the group that moved into their building—the managing agents, the super, and all of the sleazy new tenants—were in the business of emptying buildings.

Over a five-year period, eleven landlords allegedly hired the team of Hardmon Lambert (a.k.a. Chuck, a.k.a. Bob) and Morris Lender (a.k.a. Mr. Rosen, a.k.a. Mr. Greenspan, a.k.a. Mr. Schwartz, a.k.a. Murray Fine). Under their various aliases, the two men ran a roving wrecking crew of junkies, hookers, burglars, thugs, and other assorted street people. Driven around town in a rented U-Haul truck by team member John Dixon (a.k.a. Lucky), the goons moved into apartments in some 35 buildings in Chelsea, Clinton, the Upper West Side, the Upper East Side, and the Lower East Side. Mostly just in exchange for a free place to crash, the goons were expected to make life in a given building so intolerable that the original tenants would leave just to get away from the terror, or would agree to do so for a small amount of money.

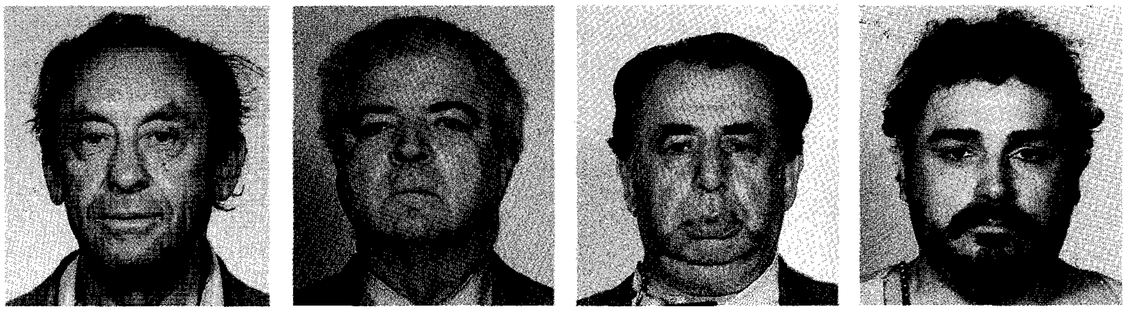
For each apartment Lender and Lambert managed to empty, they were allegedly paid $500 to $1,250, depending on the building and the landlord. But the owners made the big profits. Once the structures were emptied of tenants, the apartments could be renovated and sold as co-ops, or re-rented at sky-high market prices.

Lender and Lambert were very effective. In the three dozen buildings they took over, some 300 tenants were displaced. All but a handful of the buildings were emptied, many within six months. Even in the small number of buildings where tenants were able to organize and resist—enlisting lawyers, the media, community groups, local police, politicians, city-government agencies, and even the courts—the harassment persisted for months, and many tenants gave up and moved out along the way.

The tactics worked in part because the buildings had a lot of elderly tenants, ill-prepared to fight back, and in part because the civil remedies available to tenants facing concerted criminal harassment are often too little and come too late. But perhaps most important, the tactics worked because the perpetrators were so effective at disassociating themselves from the havoc they were orchestrating. Buildings were owned in corporate names, and ownership was frequently transferred, making it hard for tenants to find out who was actually responsible.

Photograph by Eli Reed/Magnum.

THE D.A. SAW A CONSPIRACY TO HARASS.



Accused: George Roitman, former police lieutenant Thomas Lydon, Zenek Podolsky, and Abraham Ruiz.

Lender and Lambert would show up at the buildings they were emptying, and sometimes even moved into them, but they, too, hid their connections. Lender, a short, soft-spoken man in his sixties, generally played the role of the good guy, introducing himself to tenants as the managing agent, commiserating with them about their building's deterioration, and urging them to find new homes. Lambert was the tough guy—tall, hulking, gravel-voiced, often carrying a bottle of beer—but even he usually disassociated himself from the goons in a given building, and from any criminal activity.

As for the goons themselves, nearly all used street names—Fats, Dutch, Chickie, Lucky, Bear, Prince, Trigger, Wooden Leg, and the like—and usually pretended to be tenants. That was often enough to frighten the legitimate tenants. When you are law-abiding and suddenly find yourself living alongside junkies, prostitutes, and derelicts, the building quickly becomes less desirable. As a lawyer for several goon-squad leaders puts it, "These were street people, and for the most part, they didn't even have to be told what to do. After all, if you take drug addicts who are not gainfully employed and put them in a building, what do you think they're gonna do? Drugs, obviously. And where are they gonna get the money to do it? From burglaries."

LAST MAY, MANHATTAN District Attorney Robert Morgenthau was able to indict Lender, Lambert, two of the landlords they allegedly worked for—Thomas Lydon and Zenek Podolsky—and some eighteen of the goons on charges ranging from burglary to extortion. There were also 70 unindicted coconspirators. Then in October, the D.A. indicted six additional landlords. In December, two more landlords were added—Morris Leisner and Max Marx, who, the D.A. said, owned more than a dozen buildings involved in the conspiracy. In February, an eleventh landlord was indicted. The grand jury is continuing to consider evidence.

Sixteen of the thugs have now pleaded guilty, mostly to reduced charges in exchange for cooperating with the investigation. Two have pleaded innocent. Two others, including Louis Tirado, have never been found. The D.A.'s office believes that Tirado, known to be an alcoholic, died in Roosevelt Hospital not long ago.

In December, Lender and Lambert, both facing 64 separate counts of grand larceny and coercion, as well as multiple burglary counts, pleaded guilty to reduced charges and agreed to testify against the indicted landlords for whom they had allegedly worked. Both men are still in jail and won't be sentenced until after their testimony. All eleven of the landlords have pleaded innocent, are free on bail, and are expected to begin coming up for trial this fall. None of the indicted landlords consented to be interviewed for this article, most on the advice of counsel. The district attorney recently made a motion to consolidate all of their cases in a single trial.

As for the displaced tenants, the suffering and dislocation in their lives is irreversible. The cruel truth is that only by terrorizing poor and relatively defenseless tenants was it possible to empty buildings and transform them into housing for the affluent. Think of it as the dark side of gentrification: a sordid tale of callousness and greed.

THE TRAIL PIECED TOGETHER by the district attorney's office—based on information from informants, tenant victims, community-action groups, police reports, and building-ownership documents—begins in 1978. In December of that year, according to the indictments, landlord Morris Leisner met with Lender and Lambert in order to enlist their services. Leisner and his partner, Max Marx, owned a number of buildings around Manhattan, two of which they'd just bought: connected buildings at 351–353 West 53rd Street. According to the indictment against him, Leisner explained that he wanted to empty the buildings. Lender boasted that his partner, Lambert, was capable of routing even the Devil from a building. Leisner lamented that it was unfortunate that the only way to get rid of legal tenants in a building was to fill up empty apartments with junkies and prostitutes. Nonetheless, he is charged with paying Lender and Lambert $1,000 for each tenant who left and signed a statement saying he'd done so voluntarily.

It was much the same arrangement that Lender and Lambert are alleged to have made over and over with Leisner, Marx, and numerous other landlords during the next five years. Indeed, over the next several months, while Lender and Lambert moved into separate apartments on West 53rd Street, they began emptying at least a half-dozen other buildings around town, hiring surrogates to do the day-to-day work. Passed off on tenants as new superintendents, they were actually in charge of choreographing the terror. As soon as the first of the original tenants began moving out, the goon squads began moving in. Theirs was not a luxurious life. They often slept four, five, and six to a room. On the other hand, that was better than no room at all. Jane Wood, a tenant organizer, remembers seeing one of the goons—whom the court had recently ordered out of a Chelsea building—sleeping alongside his wife on a bench in a local park.

A few of the thugs had specialties. George Martini, for example, was a burglar. He particularly liked to get into apartments by breaking through the wall of an adjacent vacant apartment. Sometimes Lender and Lambert paid him for robbing a tenant; other times, he was simply permitted to keep whatever he stole. The purpose was not so much to steal from a tenant as to frighten him; ransacking his possessions could be just as effective as removing them. Indeed, one of the goon squad's most vicious tactics was to pile a tenant's possessions in the middle of a room and then urinate on them, or cover them with feces.

Sid and Toni Melvin were in particular demand, because Sid was black and Toni was white. Interracial couples, Lambert told a cohort at one point, frightened white tenants. Exploiting racial fears was one of Lender and Lambert's favorite tactics. "A bunch of niggers together," Lambert remarked on another occasion, "is like a pot of gold."

Lender and Lambert, meanwhile, moved among the buildings, cajoling, intimidating, and threatening tenants into leaving. Indeed, merely threatening violence could be quite effective. In the spring of 1979, at 171 West 23rd Street, Lender warned a tenant named Peter Mullen that if he didn't get out he was going to get stabbed in an alleyway. In August, at 345 West 22nd Street. Lambert told a tenant named Reinero Bernacet that he wasn't doing enough to find a new home and threatened to "knock his brains out." Occasionally, the threats were carried out. When another elderly tenant at 345 West 22nd, named Harry Meyer, asked about getting hot water, Lambert responded by throwing Meyer against a wall, breaking his glasses, and cutting him above his eye.

All three of these tenants soon moved out. The buildings they lived in were emptied in less than eight months. The pattern of ownership in the two buildings is also interesting. According to the indictments, at 171 West 23rd, the owner was Max Marx; as soon as the building was emptied, Marx sold it to Stephen Cardassi and Gerald Musano, earning approximately $90,000. At 345 West 22nd Street, the owner was Marx's partner, Leisner; when the building was emptied, Leisner, like Marx before him, sold it to Cardassi and Musano. They, in turn, allegedly bought an occupied building down the block at 322 West 22nd Street, hired Lender and Lambert to vacate it, and then sold it empty to a third party four months later.

Perhaps because so many of the buildings were in Chelsea, local community-action groups there were among the first to recognize a pattern in certain names, faces, and tactics, and to organize a response. Unfortunately, fighting off a criminal assault by legal, peaceful means can be very hard.

Consider the example of the tenants at 446, 448, and 450 West 19th Street. In December 1981, the ownership and management of the buildings were transferred from French Earl Tom Realty to T'ov M'ov Realty Corporation. A notice to the tenants stated that the new owner was Joseph Glickman. In fact, former police lieutenant Thomas Lydon—whose family also runs Moran's Chelsea Fish House—was listed as a principal in both companies. The indictments charge that despite the transfer, Lydon continued to control the buildings. Glickman, the D.A. believes, was actually Lambert, who had been hired along with Lender to empty the buildings. Lender and Lambert, in turn, hired team member Charles Harris to be the on-site "managing agent" and John Dixon—the man usually responsible for transporting the goons—to be the "super."

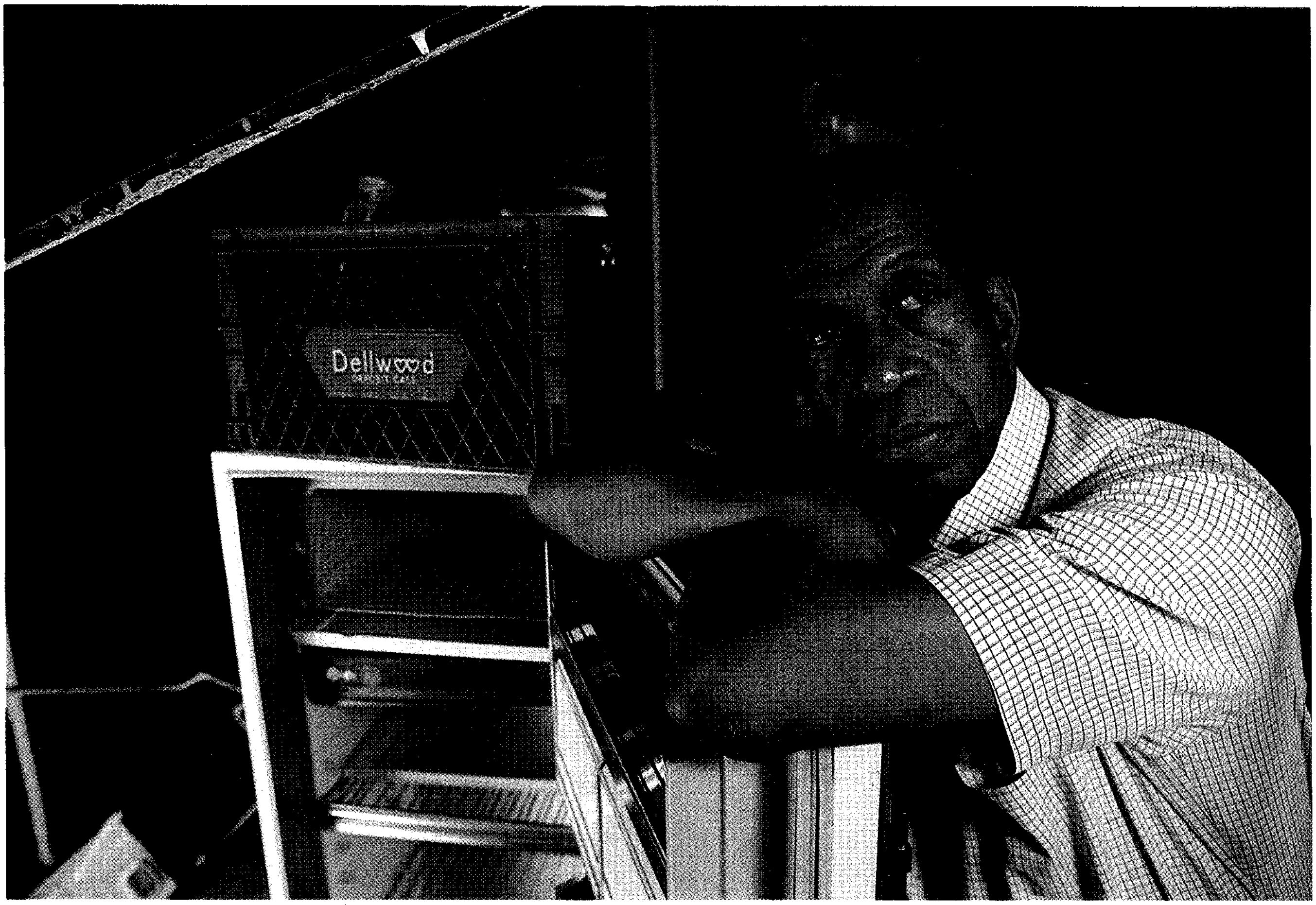
One goon liked to get into people's places by breaking through the wall of an adjacent apartment.

Almost immediately, Harris and Dixon began putting their crew in vacant apartments. Many came right from 332–334 West 19th Street. Andres Mannik, a carpenter who had lived at 446 West 19th Street for more than a decade, remembers the day the goons arrived. "I came home from work one afternoon," he says, "and it looked as if a methadone clinic had relocated in our building. There were a dozen or two dozen people who looked like junkies milling outside the building, talking loudly, drinking beer. Immediately, I knew it had to do with the change of ownership."

The tenants immediately hired Marcy Friedman, the Legal Aid attorney who was representing Shimkus and Lundquist; the Chelsea Coalition on Housing—a neighborhood tenant group—also joined the battle.

When the goon tactics began at 446, 448, and 450 West 19th Street, the coalition started picketing Lydon's restaurant, and Friedman began preparing legal action. But in the meantime, the terror continued. Several people left, and the tenants willing to hang on suffered for their courage. One of them was Bill Rainey. A tall, solidly built man who had moved into the 450 building in 1961, Rainey had faced his share of tough guys: He worked for the Police Athletic League in the section of the South Bronx once known as Fort Apache. Perhaps because he looked capable of fighting back, Rainey was not threatened directly by the goons in the building. But that hardly made him immune to their other tactics.

On Christmas Eve 1981—several weeks after the goons had arrived—Rainey took off for a long-planned vacation. Concerned about what might happen in his absence, he took several important possessions with him and had a friend stay in the apartment. The friend could stay only through New Year's, and Rainey did not return until several days later. By then, he'd been robbed. "They took my TV set, my radio, the electrical appliances," he says. "The drawers were all pulled out, and they even took some of my clothes." Rainey would not give in. "I went out and bought another secondhand TV set. When you live alone, you get used to a TV for companionship." Three weeks later, he was robbed again. "They came right through the window," says Rainey. "They took everything: the TV, the sheets on my bed, the clothing they'd left the first time." Around the same time, work began on converting the building's boiler from oil to natural gas. Whatever the motivation, it made life worse for the tenants. For more than two weeks, in the dead of winter, there was no heat. Rainey got pneumonia and



Suffering for his courage: *Though he was robbed and got pneumonia when his heat went off, tenant Bill Rainey could not be intimidated.*

spent twelve days in the hospital.

Andres Mannik was subjected to another form of harassment. Several goons lived above him in one of the emptied apartments. "There was a shower up there that didn't work properly, and it drained directly onto the floor," explains Mannik. "Every day, they'd take several showers, and I'd get flooded. I would tell the super, and he'd promise to take care of it, maybe even make an appointment, but nothing was done. In the meantime, five or six gallons of water came through my ceiling every day. I had buckets all over to catch it."

In March, responding to a suit on behalf of the tenants, lawyers for Thomas Lydon agreed to remove more than a dozen goons from the buildings and not re-rent the empty apartments; to stop employing John Dixon, Charles Harris, and "Chuck" Lambert; and to resecure the front-door locks. No sooner had the agreement been reached than Bill Rainey saw a U-Haul truck pull up in front of the building. The goons—"Chris," "Hank," "Dutch," "Brett," "Slim," the ubiquitous Sid and Toni Melvin, and assorted others—clambered aboard, carrying their meager possessions. Mattresses were piled on, and the truck drove away. But Lambert, Lender, and Lydon were not chastened. Neither Rainey nor the courts knew it at the time, but the truck's destination was 408 West 36th Street, which the D.A. says Lydon also controlled. The building was completely emptied in less than a year.

NO ONE EVENT ALERTED Manhattan District Attorney Robert Morgenthau's office to the pattern of tenant harassment that would eventually lead to the conspiracy indictments. Early in 1982, several Chelsea tenant leaders visited Morgenthau's office, met with an assistant D.A., and laid out the pattern they'd seen in a half-dozen buildings. The assistant D.A. was sympathetic and interested but explained that to bring criminal charges, more specific proof would be needed. Several months later, the D.A.'s office got just that when Shimkus alleged that he'd been attacked by Louis Tirado and Abraham Ruiz.

In January 1983, the D.A.'s office began to hear complaints about the tactics being used to empty the Monroe Hotel, an SRO on Third Avenue and 24th Street. After buying it eight months earlier, according to the indictments, owner Nick Nikas had met with Lender in a Columbus Avenue restaurant and hired him to empty the hotel. A short time later, he introduced Lender to tenants as Mr. Greenspan, his "partner" in the hotel.

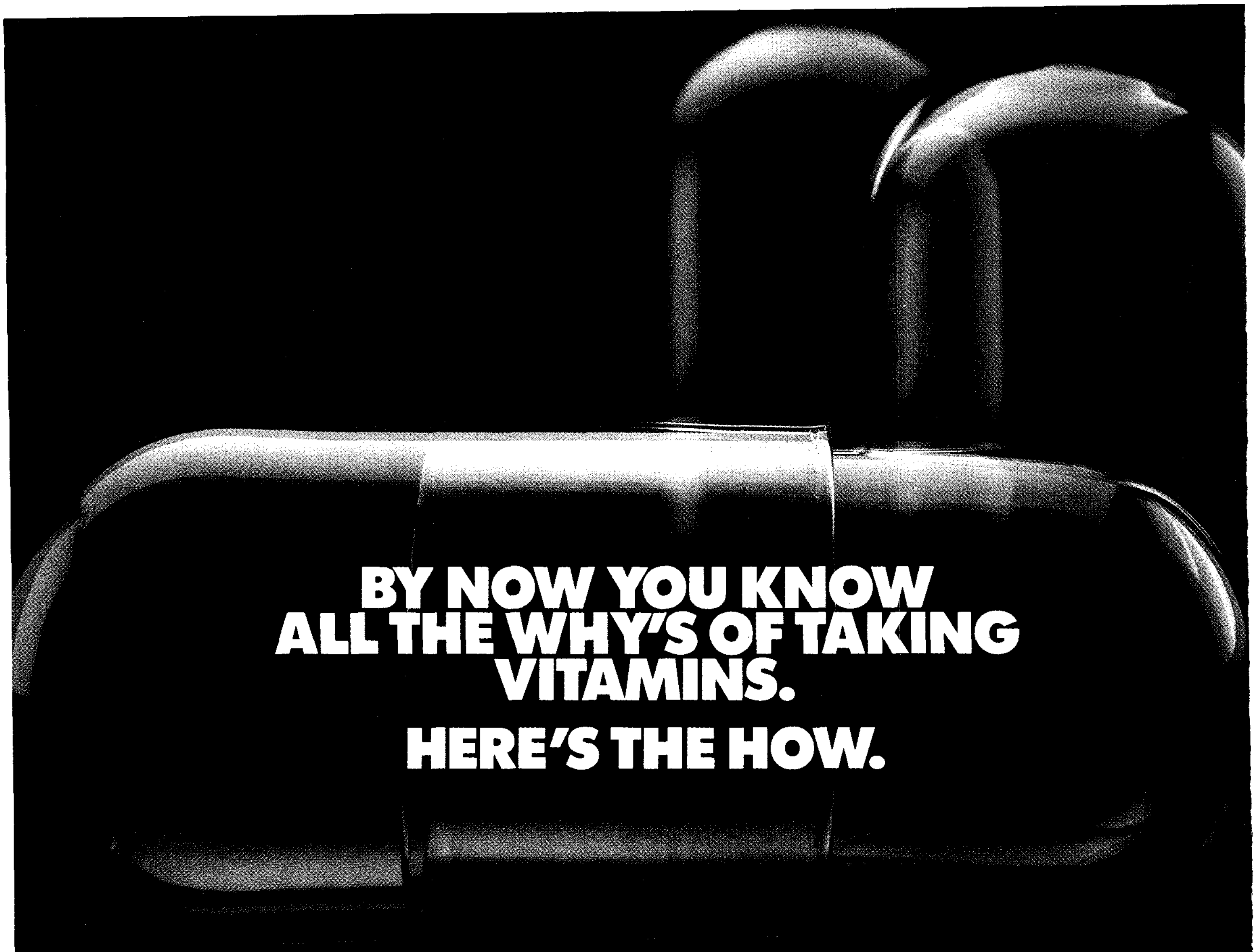
Lender promptly fired the hotel manager and replaced him with George Bradish, who moved a dozen goons into vacant rooms. Several came from the Lydon building at West 36th Street, including the Melvins. Mostly, the goons' tactics were the same; the new wrinkle at the Monroe was Lambert's idea of setting up an active prostitution business. He instructed two members of the wrecking crew—Lorenzo and Tina Adams—to create and distribute cards to prostitutes, encouraging them to use the Monroe for their business.

The district attorney's office tightened the screws on people hanging out at the Monroe who had pending criminal cases and might talk about what they knew to get a break. Before long, several of them began providing at least a sketchy picture of the wrecking crew's work.

Often, the descriptions of buildings and the goons who had inhabited them were vague. Consistently, however, the leaders of the group were characterized as the tall, young guy and the short, older guy. The thugs were rarely known by more than street names. Eventually, the detectives were able to identify some of them. By the spring, a team under the direction of Assistant D.A. Harold Wilson had gathered enough information to seat a grand jury.

While testimony was given during the summer of 1983, the D.A. continued to amass documentary evidence. Several thousand subpoenas were issued for telephone-company records, truck-rental agreements, bank records, and ownership documents such as the multiple-

Photograph by Eli Reed/Magnum.



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IN MAY 1984, THE GOONS WERE FINALLY INDICTED.

dwelling registration cards all landlords must file with the city. These list the names of the owner, managing agent, and officers of the controlling corporation. In addition, a dozen college interns were assigned to read through police "sprint" reports—computerized listings of incidents at a given location that are reported to police.

EVEN AS THE GRAND JURY began, in June, to hear evidence, Lender and Lambert were taking on a new job: emptying three SRO's in a fast-rising Upper West Side neighborhood. The buildings, at 166, 168, and 170 West 77th Street, had been bought by Brooklyn landlords—George Roitman, Zenek Podolsky, and their sons—making their first foray into Manhattan. Lender and Lambert established a basement office in the 166 building and, on June 8, put up notices in the halls of all three buildings telling the tenants that H. P. Lambert was the buildings' new manager. After he set up shop, Lambert approached Rudy Sos, an elderly and crippled tenant sitting on the stoop outside his building, and told him that if he didn't get off the stoop "I'm gonna kill you, motherf-----. I'm gonna send you to the hospital. I'll break your good leg."

This time, however, the tenants, led by a young man named Michael Pennacchia, did not fold. A soft-spoken free-lance writer, Pennacchia, now 32 years old, had been living on the top floor of 170 West 77th Street for four years when the building was sold to Podolsky and Roitman. In March, before Lender and Lambert had set up shop, Pennacchia had been summoned to meet with the new landlords. When he got to to the office, there were ten men standing around. One of the men, Pennacchia says, grabbed his shoulder and threatened to "bounce him off the wall." The man identified himself as Moishe Pippin; he turned out to be Zenek Podolsky. Another man in the room explained to Pennacchia that he shouldn't take offense at Pippin's physicality. Europeans, he explained, "love to touch people when they talk." "I know the difference," Pennacchia answered, "between touching and assault."

Pennacchia was told that the plan was to take down the building and was asked how much money he wanted in return for leaving. He refused to answer. By the time he left the room, he was more determined than ever to help organize his fellow tenants, most of whom he barely knew. "I just couldn't believe the gall and arrogance of the new owners," he says. "I became obsessed with trying to counter what they were doing."

A tenant's group was put together, but the familiar pattern began as soon as the goons arrived: broken front doors and fixtures, noise all night long; a shooting gallery in an empty apartment, no heat for a week at a time, floods and burglaries. At one point, one of the goons confided to Pennacchia what his role was. "We're the wrecking crew," he said. "When Chuck [Lambert] needs to empty a building, we're supposed to be undesirables. This is my third building." And what, Pennacchia asked, if the tactics don't work? "They always work," the man said.

But many of the tenants endured—with support from their block association, community newspapers, and the local police precinct, which agreed to patrol the building. In November, the tenants and their supporters picketed the Brooklyn homes of Roitman and Podolsky. Two days later, Paula Weissman, one of the tenants who picketed, returned home to find her apartment burglarized. Though the lock on the door was broken and the door itself had a huge hole, Weissman spent the night in the apartment to protect her remaining possessions. The survivor of a concentration camp, Weissman was philosophical about her goon tormentors: "I survived Hitler and Germany, and I'll survive them," she told reporters."

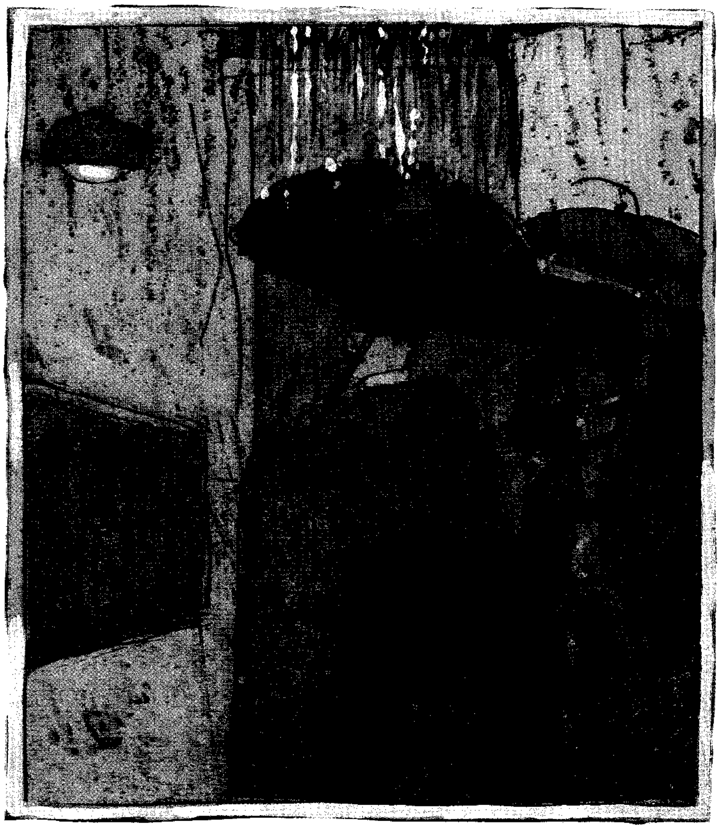
She was right. In February 1984, under pressure from a court action brought by the tenants, the wrecking crew piled into taxis and left. It may have been their last stand. In May, the grand jury indicted Lender, Lambert, and their goons.

For Michael Pennacchia, who is still living at West 77th Street, the battle had its rewards. "It took a year out of my life," he says, "but it was a great experience to find out that people could get together in New York and come out with a victory."

Unfortunately, that makes him an exception. Even Bill Rainey—one of the tenants who held on and continues to live in the apartment at 450 West 19th Street, which Lydon's family still controls—cannot escape the effects of the terror he lived through. Most of his original neighbors are gone, and last October, long after the goons had left under a court order, Rainey's apartment was robbed again.

"They wanna come in, it's okay," he says. "Everything valuable has already been taken. I've even stopped cleaning the apartment. I just got tired of doing it. What was the point?"

In February, there was another fire in the building, this one in a basement gas line. For ten of the coldest days in February, there was once again no heat, hot water, or electricity in the building. Still, Rainey has no intention of leaving. "Where am I gonna go?" he asks. "My roots are here. I plan to stay till hell freezes over." ▬



The thugs would take endless showers in order to flood the apartment below.

GREAT EXPECTATIONS

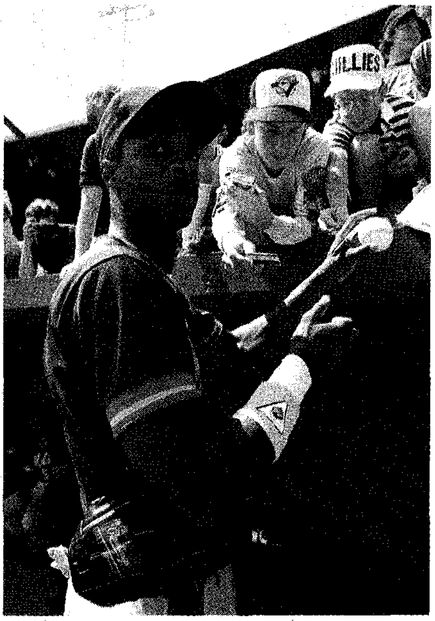
BY JOE KLEIN

THE METS FACE THE UNACCUSTOMED PRESSURE OF BEING GOOD

It was a perfect, pastel Florida day. Lemon sun, pink clay infield, chartreuse grass. There was a Dixieland band playing, and balloons, and a crowd so large it spilled from the stands and onto the field. The crowd was enthusiastic, informal, as if at a county fair. Baseball must have been this way a century ago—except for the swirling horde of photographers, film crews, and reporters raising dust on the apron of the field during batting practice and clotting the dugouts.

The Philadelphia Phillies were the home team here in Clearwater—this was their opening spring-training game. But the home team was an afterthought. The real excitement was over at the batting cage, where the visitors were warming up. The visitors were an impressive lot—enormous, muscular, tanned, handsome, with lots and lots of teeth. They moved with the easy grace and confidence of champions. They laughed and joked and pretended not to notice—not to be impressed by—the fluttering, fawning swarm around them.

The Phillies, playing catch off to the side or lazing in the shadows of their dugout, shrugged, chuckled, spat tobacco juice, shook their heads, and muttered in amazement: Was it possible that those big shots causing all the stir over by the batting cage, usurping *their* opening day, were the New York *Mets*?



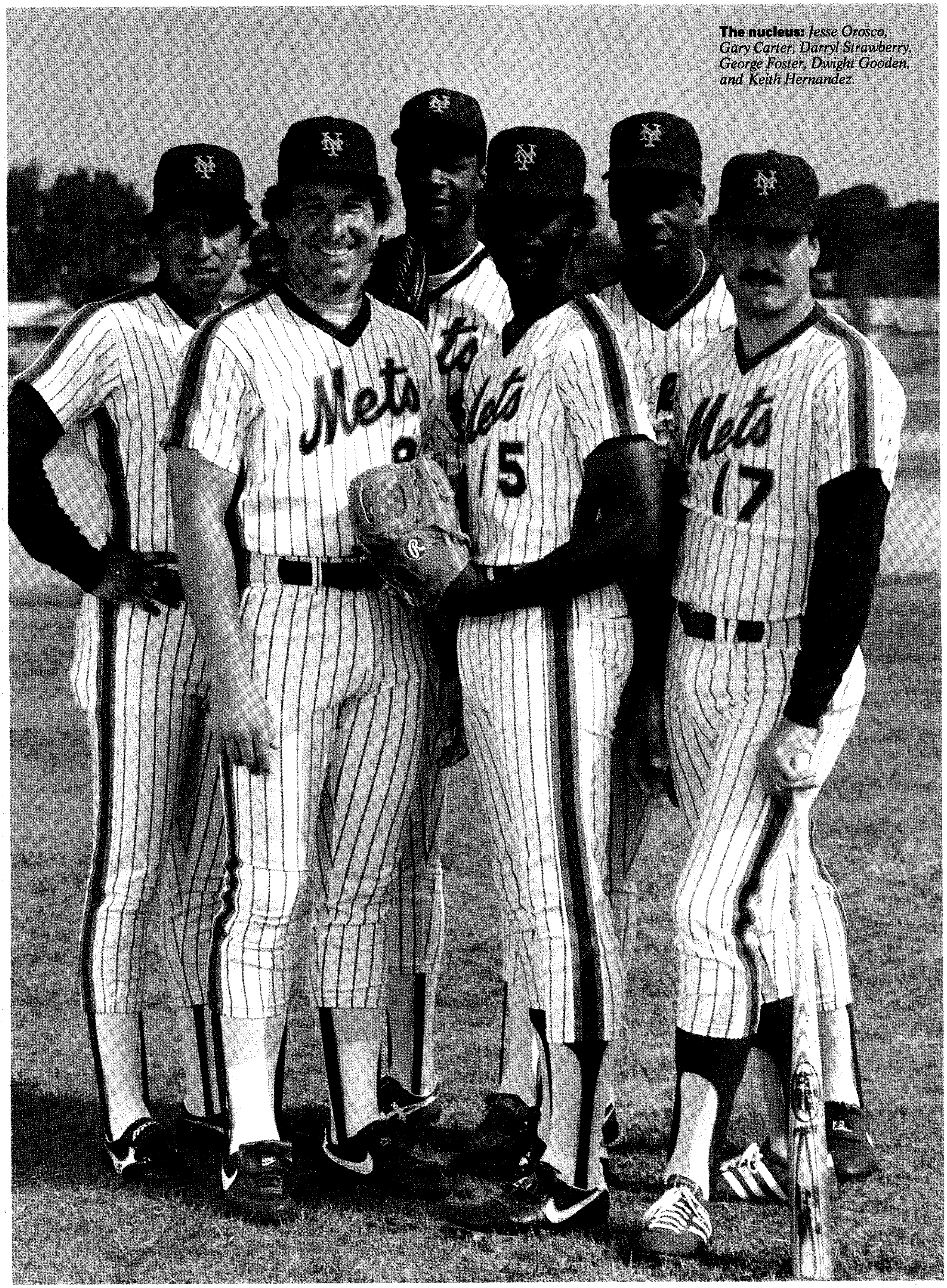
Looking up: *Strawberry says he's ready.*

Impossible. For one thing, they were simply too big to be Mets. They actually seemed athletic. Traditionally, Mets—except for pitchers—were scrawny, seedy, plug-ugly, sometimes downright misshapen, plodders aspiring to be journeymen. Do you remember Rod Kanehl? Ron Hunt? Ron Swoboda? *George Theodore?* Now, those were Mets. They were the sort of guys who broke Tom Seaver's heart a hundred times, unable to produce the run or two he'd need to win. For vast stretches of time, for all but a few years—1969, the early 1970s—they had labored in deserved obscurity, in Queens, appropriately.

The Yankees were New York's team, *Manhattan*'s team, a team for the very rich and the very poor. Yankee Stadium was one of the few places in town where Park Avenue met the South Bronx. It was an odd piece of demographics, really: There were always more blacks *and* millionaires at the Stadium than at Shea. For years, Shea was the place for the unglamorous and the undangerous, for outer-borough types, refugees from the suburbs and shopping malls out in Nassau County.

Long before the phone company figured it out, the Mets and Yankees had come to a prescient division of the spoils. The Yankees were a team for the 212 area code. The Mets were profoundly 718.

Even when they were successful, the Mets had never really been glamorous. There was Tom Seaver, but he could be terrific only once every five days. There were other fine pitchers, most of whom were traded for mediocrities and went on to be more successful elsewhere. But the Mets had never had a truly great day-to-day ballplayer—nothing vaguely resembling a Babe or a Mickey or even a Reggie. In good years, they were best de-



The nucleus: *Jesse Orosco, Gary Carter, Darryl Strawberry, George Foster, Dwight Gooden, and Keith Hernandez.*

PHOTOGRAPHED BY STEVE McCURRY

LINEUPS: *Steinbrenner said he'd take the Yanks over the Mets, but he didn't mention pitchers. He's got no one close to Gooden—of course, there are those who believe Gooden is from another, better world.*

scribed as scrappy. Most years, they were better left undescribed.

But now, here was Darryl Strawberry swinging idly, easily, in time with the Dixieland, simply *launching* ball after ball, wreaking havoc on the Buicks and Oldsmobiles—apparently the cars of choice for Florida retirees—parked outside the stadium.

"Thrill me, Darryl," Keith Hernandez said.

"*Bingo,*" said Gary Carter, mimicking Bob Uecker's Lite beer commercial. "It must be in the front row."

Strawberry missed the next one by a scintilla, popping it up toward left field. "That's gone," Hernandez said.

"It's a pop-up," I suggested.

"Bingo!" said Carter as the ball disappeared, with a languid insolence appropriate to the hitter, over the left-field fence. "Front row."

"Did you, Darryl," said George Foster. "You did."

How strange. Hernandez, Carter, Strawberry, Foster—all of them millionaires, all of them all-stars, each of them controversial and *distinctive* in his way. They are the sort of ballplayers George Steinbrenner used to collect, a lineup capable of usurping not only the Phillies' opening day but the Yankees' town—a most unlikely collection of Mets.

For the first time, they are *expected* to win. There will be none of the innocent delight of last summer, when they surged toward what was to be a disastrous confrontation with the Chicago Cubs and pushed the Yankees off the back pages of the tabloids. This spring, the Mets are the hottest team in baseball—despite the still-imposing power of the Cubs, despite the Detroit Tigers' nearly flawless year. Mets dominated the covers of the baseball publications. Just about every morning, it seemed, Jay Horwitz, the team's understandably addled P.R. man, deposited a new batch of magazines—with Dwight Gooden on the cover—in front of the young pitcher's locker at the team's St. Petersburg training camp.

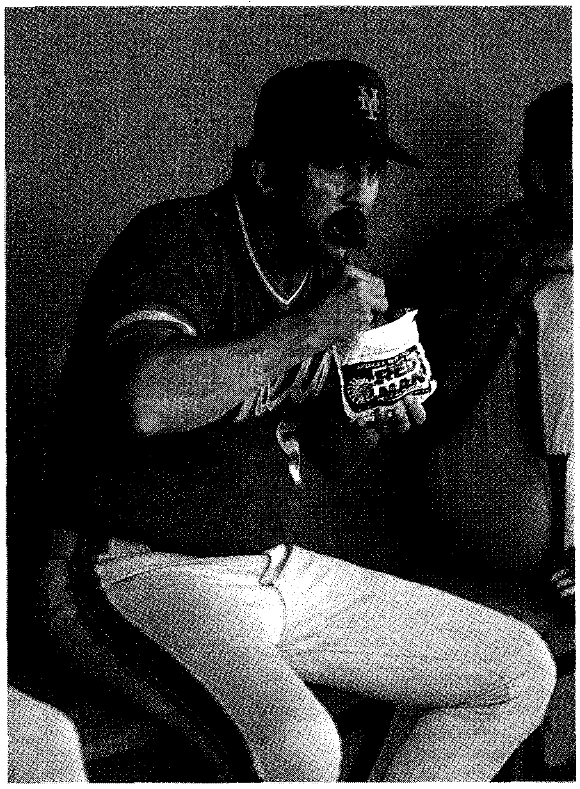
"I like that kind of pressure," said Dave Johnson, the manager. "I *want* people to think I'm good, to try their best to beat me."

The kind of pressure Johnson didn't like was having to arrange workouts for several days in mid-March to accommodate the public-appearance schedules of such luminaries as Carter, Hernandez, and Rusty Staub. Several of the appointments, in this case, had been arranged by the team's management, but Johnson felt the need to assert his authority. It turned out to be a passing squall, but all too often, such tiffs turn into thunderstorms. Rich teams tend to curdle in the spotlight, and there is always the chance that the Mets could become that most tiresome of sports stories: millionaires constantly sulking and bickering.

In New York especially, sportswriters have been trained in the Steinbrenner school, in baseball as soap opera, where events in the clubhouse take precedence over results on the field: How would Keith and Gary, two natural leaders, get along? Would Darryl ever grow up? Would Dwight ever lose his cool? That sort of thing.

Actually, that sort of thing has been notably absent from spring training so far. The camp has been determinedly placid. The writers have been hard-pressed to find any signs of locker-room backbiting.

"You wouldn't know it from all the hoopla, but this is a very boring camp," Johnson said. "The writers keep telling me they can't find any good stories."



Mouthful: *Dave Johnson insists he likes the pressure.*

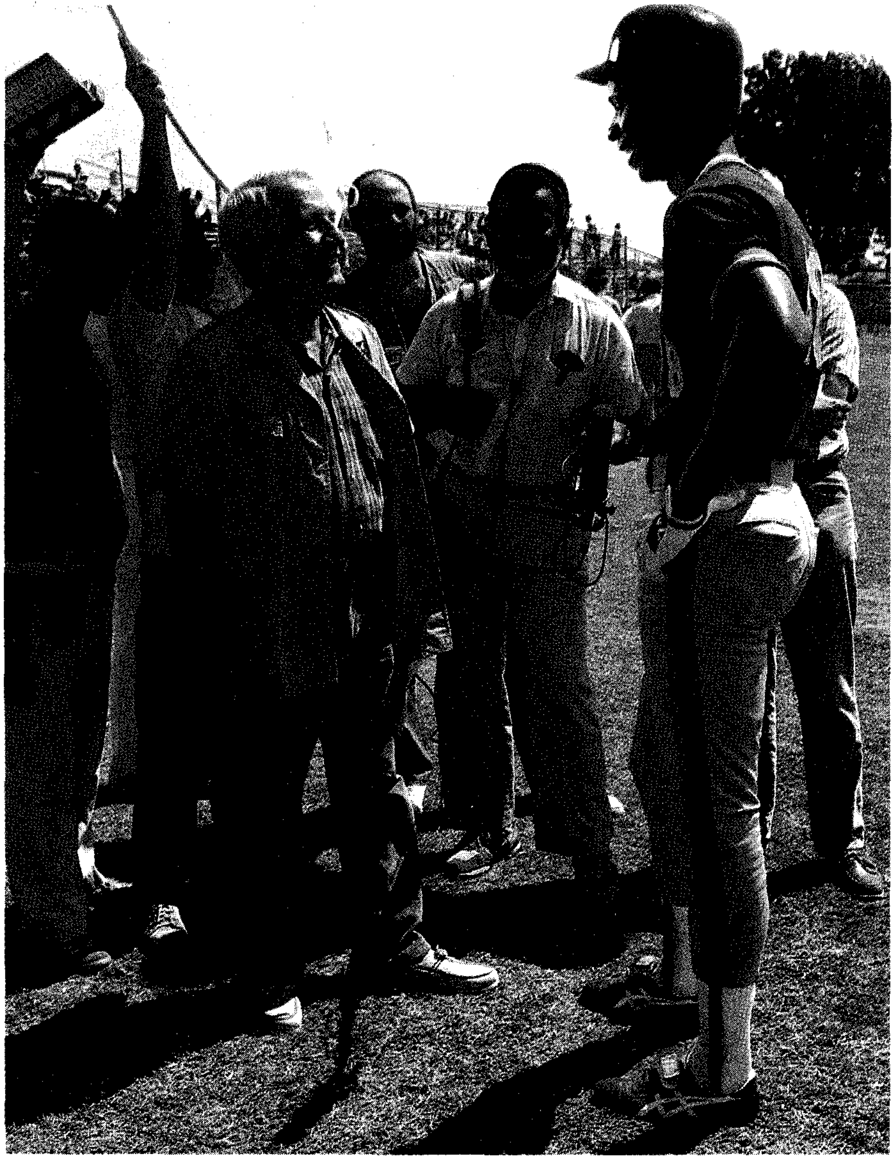
THINGS WERE PRETTY QUIET, too, in Fort Lauderdale, where the Yankees train, but there was—as always with owner George Steinbrenner—the expectation that it wouldn't last long. In fact, the consensus was that this would be a vintage tantrum year for Steinbrenner—if for no other reason than to keep the Mets out of the news. Conspiracy theories abounded: Had Steinbrenner traded for Dale Berra—arguably the worst everyday player in the National League last year (he hit .222 and tied for the league lead in errors by shortstops)—in order to plague Berra's father, Yogi, the manager? Was Steinbrenner playing hardball with Don Mattingly's contract just to raise a fuss?

The Boss certainly didn't seem *disappointed* when a squad of reporters cornered him in his front-row box at a Yankee-Oriole game one Sunday, peppering him with questions about Mattingly, who had—uncharacteristically—popped off about the Boss's stinginess. "He's a young man," Steinbrenner said, flagrantly righteous. "I'm sure it was a spur of the moment thing. Of course, if it continues, I'll have to do something."

"But you once said you'd take Mattingly over Strawberry," a reporter pointed out. "The Mets gave Strawberry a million bucks for five years."

"I can't help what the Mets do," Steinbrenner said. "You know, you boys always talk about how the Yankees spend money, but those guys now have four of the top ten paid players in the game."

Steinbrenner (who was off by one—only Foster, Carter, and Hernandez are in the top ten) usually makes it a point not to criticize the Mets—unless pressed, and then he can't resist pointing out things like the crime rate at Shea (which, he claims, is higher than the crime rate at Yankee Stadium). Even though the Mets had better attendance last year, Steinbrenner says, "You've got to look at the total picture, like who has the best TV contract. I'll take my team over theirs any day. We have Rickey Henderson, who has to be the most exciting player in New York. Sure, Gary Carter is good—but you have to wonder, Why did Montreal trade him? There must be a hole there somewhere. You look at the teams, position by position: Okay, you have to take Carter over Butch



Spotlight: *Harry Reasoner and* 60 Minutes *taking the measure of Strawberry.*

Wynegar, but I'd take Mattingly over Hernandez, Willie Randolph over their second-basemen, our shortstops and third-basemen over theirs, Dave Winfield over Strawberry in right, Henderson over Mookie Wilson in center." Slowing down, Steinbrenner conceded that "left field is a toss-up between Foster and Ken Griffey." Does this sound like a confident man?

Actually, Steinbrenner has a point. The Yankees have a plausible lineup, more settled than in recent years, more solid all-around—but also more *subdued.* They miss Reggie Jackson or someone like him. Someone to mouth off and hit home runs. Steinbrenner could also use some pitching. Notice that he neglected to go *mano a mano* against the Mets in *that* area. Pitching is always mercurial—the Mets have their question marks, too—but the Yankees enter the year with a starting rotation of Ron Guidry, who is getting older; Phil Niekro, who is geriatric; John Montefusco, who gets hurt; Dennis Rasmussen, who gets hit; and Ed Whitson, a transfer student from the other league. The best pitcher on the team is Dave Righetti, who is unhappy in the bull pen. Certainly, there is nothing here that even vaguely resembles Dwight Gooden.

But then, there are those who believe that Gooden is a visitor from another, better world.

THE PRESS BOX EMPTIED WHEN Gooden finished tossing his first three innings of spring training against Tom Seaver and the White Sox. At least 50 journalists abandoned the game and rushed down to the Mets' clubhouse. Harry Reasoner was there doing a piece for *60 Minutes.* So were Cable News Network, *Ebony,* Reuters, and Dick Schaap of ABC. One searched in vain for TASS. In any case, Gooden had just got off the field; large, perfectly round beads of sweat formed on his forehead. He sat on a table and stared at a wall of lights and microphones.

"Was it special for you, pitching against Seaver?"

"No, not really," Gooden said, preternaturally calm amid the buzzing.

"Had you ever seen him pitch before?"

"On TV, when I was a kid."

"What did you think of him then?"

"He was good. He got people out," Gooden said, refusing to humor the journalists looking for mythology ("He was my idol," or "Tom who? He was before my time").

"What did you think, watching him today?"

"I didn't watch too close," he said. "I was too busy thinking about what *I* was doing out there."

Gooden seems to radiate composure. He is all of twenty years old, but never ill at ease, never reaching—even when he acts his age (once, last summer, I caught him slyly but calmly pouring water on Wally Backman's head through one of the little holes in his cloth cap). Keith Hernandez, who made frequent trips to the mound last year to calm rattled pitchers, says he never once saw Gooden lose his cool, even though it was his first year in the majors.

"When I caught him in the all-star game last summer," Gary Carter recalled, "I went out to the mound and said to him, 'Just be cool and have fun.' " Carter laughs at the memory. "Imagine, thinking I had to *tell* him that. He just nodded to me, and struck out the side. But you know, the most impressive thing to me about Gooden is the way he pitches batting practice. Normally, you figure a young guy like that is going to strut his stuff, throw hard, try to get you out. But he just lays the ball in there. Puts it inside, outside, wherever you want. It's eerie, the composure he has."

One morning, I asked Gooden how many different ways he threw a fastball. He seemed to light up—relieved, I suspect, to deal with a question about technique rather than feelings—and pulled a baseball from the top of his locker.

"Two ways, basically," he said, toying with the ball familiarly; it seemed the size of a Ping-Pong ball in his hands. "Most of the time—95 percent—I'll throw it this way," he said, holding the ball across the seams. "If a guy is fouling off a lot of pitches, I'll throw it with the seams. Like this," he said, placing two thin, graceful fingers along the seams.

"What happens then?"

"It'll ride a little—in on a right-hander, out on a lefty."

"Does the ball move differently when you throw it high or low?"

"It moves better low, I think."

(Gary Carter: "He said that? Huh. The high fastball just explodes.")

Gooden went on to show the curve,

SPRINGTIME: *Visions of perfection danced through Bruce Berenyi's head. "I know it's a long season and anything can happen," said the Mets' pitcher. "But it all just feels so right. It's gotta be our year."*

which he holds the same way as the fastball, only tighter below, snapping his wrist as he releases. He wrapped his entire hand around the ball for the change-up, making it disappear. "I'm beginning to feel pretty good about the change-up," he volunteered.

"Which do you enjoy throwing the most?"

He shrugged, smiled. "They're all fun."

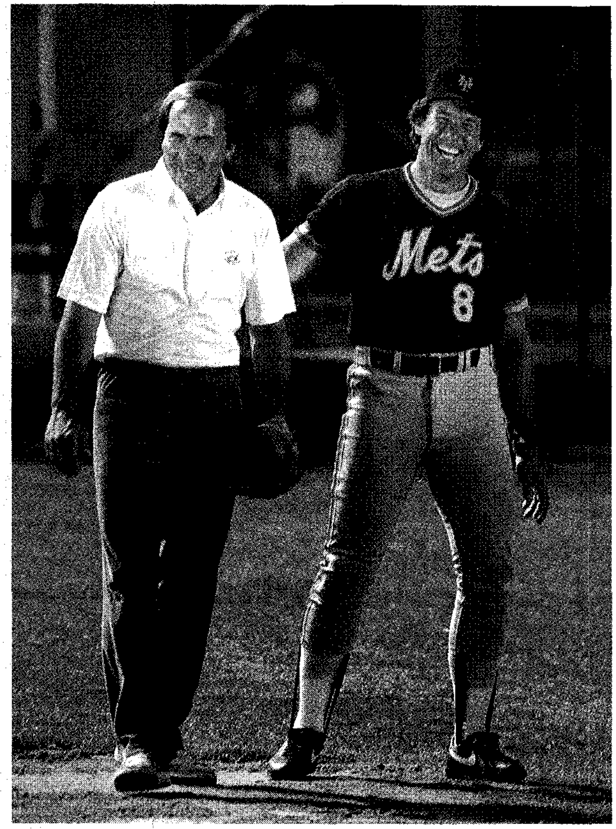
"IS BASEBALL FUN?" HARRY Reasoner was asking Darryl Strawberry. "Last year, you said it had stopped being fun." (As he asked this, Reasoner was being filmed by his camera crew, which was being filmed by Dick Schaap's camera crew; the story is the media are the story.)

"Well, yes, I hope it will be this year," Strawberry said. "I got down on myself last year. It was hard."

Why is it so hard to believe *anything* Darryl Strawberry says? The words come easily enough, but they are rote, mechanical even when they appear candid. He never quite looks you in the eye. Unlike Gooden, he's afraid to disappoint: He's always trying to give the answer the reporters are looking for. His favorite cliché is the one about playing within himself, but he always—no matter what he's saying—seems to be talking *outside* himself. Physically, Strawberry comes from the same distant, awesome planet as Gooden; personally, he seems all too mortal—uncomfortable with himself and the world, frightened, sulky. One could easily imagine the other players ganging up on him, as they did last year, his sophomore season, when he disintegrated in August, in the heat of the pennant race. His explosion of home runs and runs batted in last September, after the race was over, seemed egregious, an almost taunting reminder of his skill. The veterans especially were down on him; Keith Hernandez even criticized him publicly, which almost never happens.

Strawberry seemed to sense he was on probation this spring. He worked harder. There were stories about him taking extra batting practice, pumping iron. He is married now, and soon will have a child. But still. The day he signed his five-year contract was his twenty-third birthday, and the Mets gave him a little cake with a single candle. One can't really imagine the Mets doing the same for Hernandez or Foster, or any of the *grown-ups* on the team. With Strawberrry, though, it fit.

"It takes a lot of pressure off me," Strawberry later said of his new contract. "I don't feel any pressure at all."


In demand: *Carter doing a TV spot with Johnny Bench.*

IN A WAY, GARY CARTER'S TROUBLES with the Montreal Expos last summer were similar to Darryl Strawberry's with the Mets. He was isolated, a scapegoat—but not because of sulkiness or poor performance. Indeed, his disposition is relentlessly sunny, and he is arguably the finest catcher in baseball. He is the sort of player that franchises are built around. And yet, he was so unpopular with his teammates, such a source of dissension, that the Expos were willing to trade him for four decidedly low-profile players. Why?

The fatal flaw—to hear his former teammates tell it—was self-absorption, hardly a unique malady among ballplayers. But in Carter's case, it was manifested in a particularly grating manner: rampant affability. He was always happy to talk to reporters—a cardinal sin, it would seem. It is an unwritten rule among professional athletes that interviews are submitted to grudgingly; the proper attitude toward the press is indifference tinged with resentment.

"I've always been cooperative, I've always been accessible to the press," Carter allowed, pulling on his uniform one morning. He is a very large, solidly built man, with blond curls and an improbably square jaw. He said, not very convincingly, that the almost constant post-trade sniping from Montreal, from estimable players like Andre Dawson and Tim Raines, had taken him by surprise.

"I think jealousy is a big part of it. I think it was the contract. Things really changed after that," he said, speaking of the eight-year deal, paying $2 million per year (more or less), that he signed with Montreal after the 1982 season. "I was under a magnifying glass all the time. In 1983, I hurt my hand, and my numbers fell off a little—I hit .270 with 17 home runs and 79 RBI's—and people said it was the big contract. Then in 1984, I had a good year at the plate [.294, 27 home runs, 106 RBI's], and people complained that all I cared about were my numbers, that my defense fell off. I guess they expected me to be perfect all the time." That's about as close as Carter gets to bitterness.

It's unlikely that Carter's contract will raise eyebrows among the Mets: If George Foster makes $2 million per year, why shouldn't Carter? It's also unlikely that he will be accused of hogging the press, since there are more than enough reporters to go around.

The new catcher was mobbed the day the Mets played their first spring-training game against the Phillies. Andre Dawson had just accused him of selfishness, and the reporters wanted a reaction. At first, Carter seemed wary of all the attention; he craned his neck to see if his new teammates were watching—and he saw Keith Hernandez surrounded by several camera crews and Darryl Strawberry similarly engaged.

"Did you feel relieved then?" I asked him the next morning.

"I'm just one of 25 players here," he said, not quite answering the question. "People say that I'm the last piece to the puzzle, the missing ingredient on this team. But it's important to remember that the other guys were the ones who built the credibility here last summer, not Gary Carter. I'm just jumping on the bandwagon." He stopped, looked around the clubhouse—at Gooden, Hernandez, Foster, the rest. "You know, every morning when I walk in here, I smile. I think about hitting behind Hernandez in front of Foster and Straw. It's awesome."

CARTER WASN'T THE ONLY one smiling this spring. The Mets were afflicted by a general euphoria, a defiant optimism bordering almost on smugness. This was imprudent, no doubt, but understandable. "We went from 90-game losers to 90-game winners in one year, which is very unusual," said Hernandez, who had more than a little to do with the improvement. "And then, to add a player like Gary Carter on top of that."

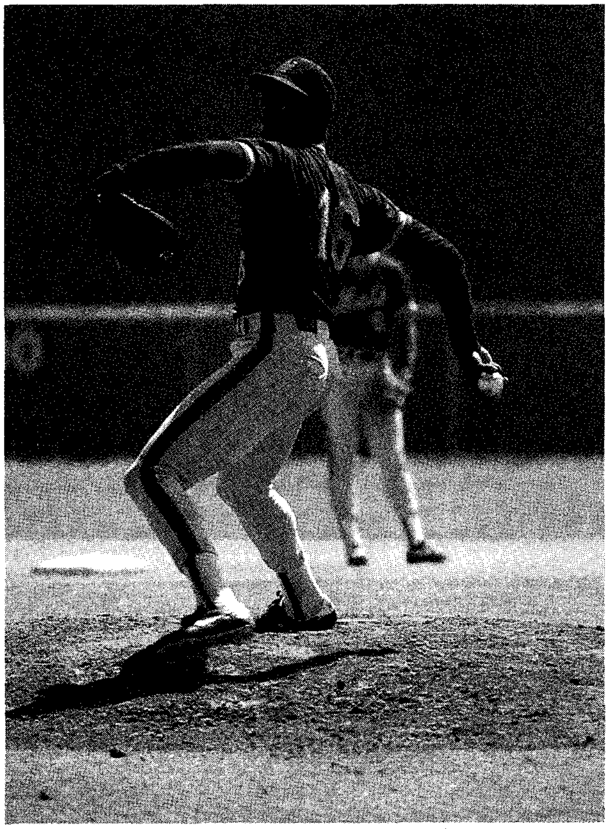
"We were a young team last year. Our inexperience showed at times," said George Foster, whose excellent second half (he hit .311, with 12 home runs and 47 RBI's) was one of the better-kept secrets of 1984. "We're ready to go for it now."

Such confidence was not confined to the players. It emanated from the top down—from general manager Frank Cashen, who seemed in a mood to accept congratulations after years of being vilified, and from Dave Johnson, for whom belligerent self-assurance is a way of life.

"There's not much for me to do this year," Johnson insisted. "The big decisions are who's going to be my fifth starter, my backup catcher—the twenty-first to twenty-fifth players on the roster. Those aren't very big decisions, especially compared to last year."

Cashen, whose spring-training wardrobe runs to madras shirts, khaki slacks, dirty bucks, and a khaki fishing cap, sounded similarly complacent. "About the only thing you can do is put a contending ball club on the field and hope for the best," he said. "You can't guarantee a winner. Sure, there are expectations now and the pressure to win, but that's nothing compared to the pressure you face when you're losing close to a hundred games every year. On March 1, 1980, when I took over, there was not a single thing I could do to help the ball club immediately. The minor-league system was bare. There was no market for any of our players. It was completely frustrating."

Given the progress since, especially in the past year, Cashen's pride was understandable, if a bit reckless. This spring, he had the luxury of being patient without being ripped by the press—even as his pitching staff seemed to be falling apart before his very eyes. Ron Darling was bombed all spring; Sid Fernandez was thinner, but inconsistent. Bruce Berenyi, Jesse Orosco, and Doug Sisk may or may not have sore arms. Cashen professed confidence, but he was faced with the probability of turning to Ed Lynch—a weak-armed, intermittently guileful, prototypical old Met—once more. The concern was eased somewhat by the farm system, which seems to have an unlimited supply of talented young pitchers—most notably Calvin Schiraldi and Roger McDowell, who have been particularly impressive this spring.


Firepower: *Gooden's high fastball "just explodes."*

There are other problems though, beyond pitching. Neither Ray Knight nor Howard Johnson—a player who has impressed no one, apparently, except Cashen—seemed willing this spring to assume responsibility for third base. The shortstop, Rafael Santana, performed well for two months last summer but has yet to be tested over the course of a season. And Mookie Wilson's shoulder was still stubbornly sore.

But disaster scenarios are always credible. Pitching is always questionable ("You know," whispered a veteran sportswriter, "this may *seem* unthinkable, but Gooden's no sure thing, either. He's only done it for one year").

All too often, success depends not on the sluggers and power pitchers but on the middle relievers and reserves, those obscure twenty-first to twenty-fifth players—the more traditional Mets, like Ronn Reynolds and Ron Gardenhire (why are the Mets always rife with Rons?) and pitchers like Lynch and Tom Gorman. Did you know that Tom Gorman was 6–0 last year, with an earned run average of 2.97?

The difference this year is that the Rons aren't being asked to carry the team but merely to fill in. For the first time in more than a decade—for the first time *ever* really—the Mets are opening a season with a formidable starting lineup.

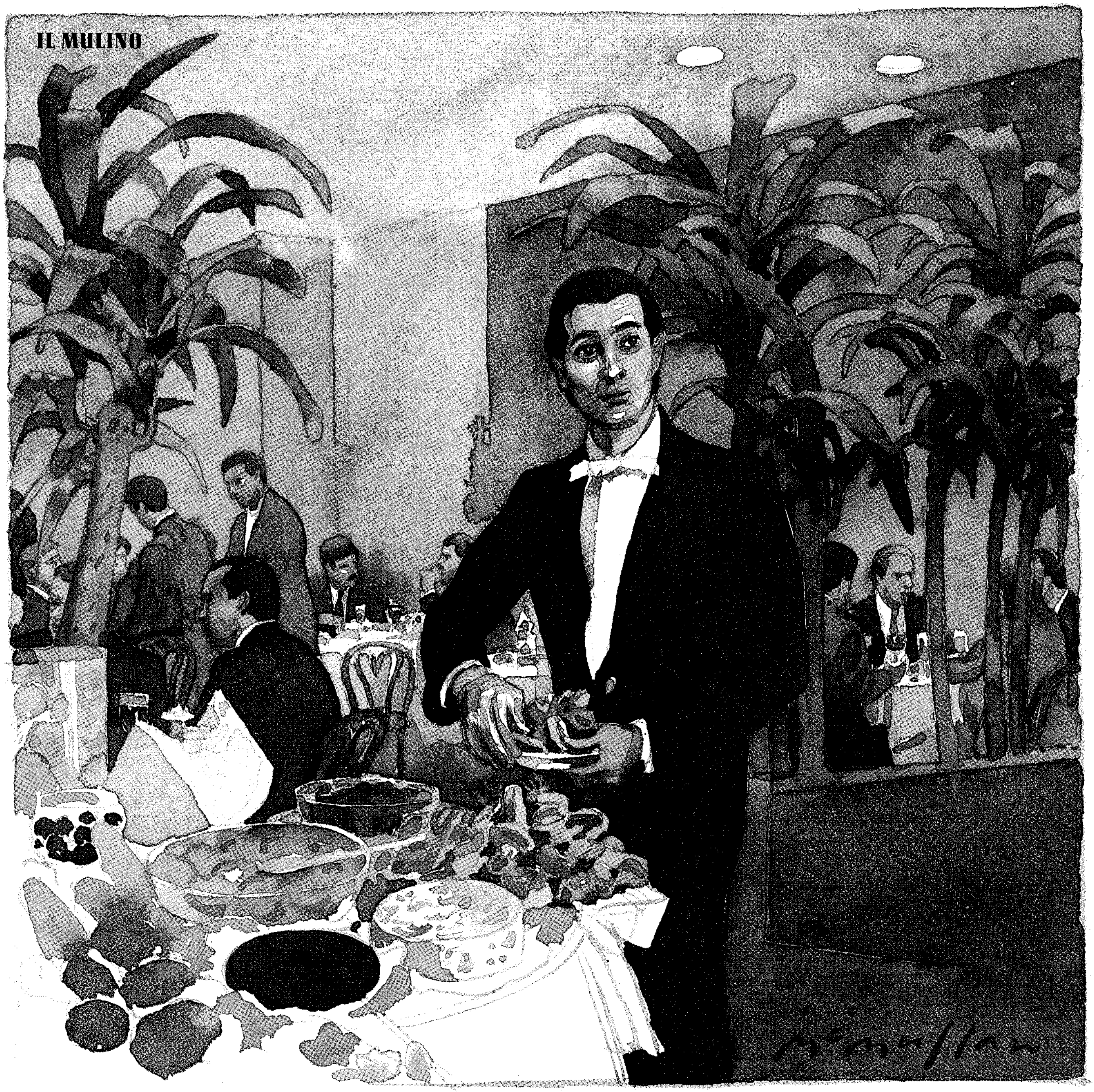
AN IMAGE LINGERS: Bruce Berenyi, sitting alone on a folding chair, staring at an empty field after a game this spring against the Red Sox. He had just pitched three strong innings. He had struck out five and not allowed a run. He had struck out Jim Rice, looking. "A slow curve," he said. "On the outside corner."

Berenyi, at 30, is the oldest Met starting pitcher. Before he was traded by the Reds last summer, he had reached the point in his career where people were beginning to give up on him. He had great ability, it was said, but somehow had been unable to put it all together. The trade to the Mets had changed things though.

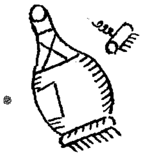
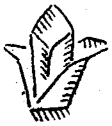
"Everything was different," he said. "The slate was wiped clean."

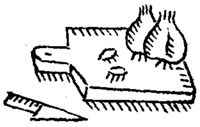
And now, visions of perfection danced through Bruce Berenyi's head as he stared at the empty field: the promise of his career fulfilled, a season of slow curves called third strikes. "Even before we got Carter, I thought this would be our year," he murmured. "Then I heard the news on the radio at home, and I thought, 'That's the last step.' I know it's a long season and anything can happen. But it all just feels so right. It's *gotta* be our year."

The crowd slowly filed out of the stadium, the dust settled on the infield, and the ground crew puttered. A thunderstorm threatened from the west, but Berenyi stayed on, indulging in the sort of springtime fantasies that are routine for many other ballplayers and teams, but something new for the Mets and their fans. This year, the daydreams are not only plausible, they might even come true. ■



THAT'S ITALIAN

BY GAEL GREENE.  PART TWO. A FRESH LOOK AT THE RISTORANTI AND TRATTORIAS THAT HAVE WON NEW YORKERS' HEARTS AND MOUTHS. HERE,  THE BEST-LOVED 25.

 PAINTINGS BY JAMES MCMULLAN

KEEPING TABS ON ITALIAN RESTAURANTS IN NEW YORK IS A challenge. Some statistically gifted person has estimated that there are at least 2,000 *ristoranti* and trattorias in our five boroughs. I would have guessed 22,000—but then I'm just suffering from mozzarella-on-the-brain and capellini elbow from trying to visit two a day every day since the middle of September.

Having rashly agreed to survey the Italian restaurants of New York, I longed simply to nominate the 100 best. But simplicity was out of the question. That would have meant exploring several hundred haunts, scouting each at lunch and dinner, returning often for a third or fourth meal to resolve contradicting impressions—marathon tastings every day for years . . . or till my liver begged for mercy.

Once having documented what's grand, hot, new, and formerly mighty but fallen (*New York,* January 28), the only way to assess the rest and survive was to poll food-world friends, cookbook writers, Italian gastronomic lights, and jet-set cognoscenti. Giuliano Bugialli, Alfredo Viazzi, Sirio Maccioni, George Lang, Francesco de' Rogati, Hedy Giusti-Lanham, Paula Wolfert, Muriel Resnik, Frank Valenza, Harley Baldwin, John Magliana, and a few too shy to be mentioned vented their loathings and longings, which I added to the stars awarded hither and yon by our town's critical firmament. These most-loved restaurants were singled out for examination—tasting 32 or more dishes a day—till my liver *did* beg for mercy . . . as did so many of my tasting companions. (Total immersion in pizzaiola is one way to find out who your true friends are.) If you don't see your favorite, it may be that it wasn't loved enough to make this popularity roster. Or better yet, it may be a target for the upcoming conclusion of this series.

Restaurants reviewed here are listed in order of my affection: 💋💋💋💋, extraordinary; 💋💋💋, excellent; 💋💋, very good; 💋, good. Glorious food is the overwhelming consideration. But quality of service, attitude, setting, and price are elements that will strengthen or weaken a rating. For the die-hard epicure, a pleasant spot with two or three great dishes may score higher than mediocrity in a pretentious setting. How much cacophony and drama one can take with one's risotto is difficult to measure, but I try. Price estimates are for two ordering a full four-course dinner—antipasto, half a portion of pasta, entrée, and dessert—plus coffee and a bottle of a moderately priced wine, and include tax and tip. Most Italian restaurants welcome sharing of pastas. (Only Contrapunto is philosophically opposed.) Some permit half-orders too. Many charge extra for one or both options.

IL MULINO

FERNANDO MASCI MAY NEVER BE AS SMOOTH AS SIRIO Maccioni, but he sure does a passionate seduction. It's lunchtime, of course. Il Mulino is so frenetic and shadowy after dark Fernando can't really express himself. But at noon, even with a limousine or two moseyed down from midtown, the room is less than half full. I'm late, and my guests are already eating, not just the splendid goodies ritually offered by the house as soon as you sit—ribbons of zucchini heady with oil and garlic, and toast with marinated tomato and mussels—but pasta as well. "We just asked him, 'What are you making in that chafing dish?' and he gave us a taste," they report, sharing wonderful wide pappardelle noodles in a lightly basiled tomato sauce.

I hesitate to suggest anyone brave Il Mulino for dinner. Reservations mean nothing. The crowd is three-deep at the small bar, pressing you knee-to-prosciutto against the cold-food table with its winsome jeweled oranges and bright Israeli tomatoes ($19 the small case, reports Fernando). "You always wait an hour," warns my filmwright friend, an Il Mulino champion. (We're lucky. It's only 35 minutes tonight.) "But the minute you sit, you're already eating." She's right. As I unfold my napkin, the supernal zucchini arrives. We're piled in like sardines here, I'm afraid. And the low light hurts my eyes. But I can still see the gray chinoiserie wallpaper between expanses of bare brick, an incongruity in this relaxed bistro that goes with the captain's black tie and the kiwi on the bresaola.

I prefer Fernando in shirt-sleeves at lunch, baring his soul as he oversauces the noodles in what he flatly maintains is the best Italian restaurant around. Brother Gino is at the stove. And Fernando hopes brother Tony will arrive soon from Milano, because Il Mulino will clone itself uptown in the Equitable Life Building, perhaps by fall. And a Masci is needed at the helm. "The minute the owner is not there, the food is no more good."

He leaves us to savor antipasto—tiniest littleneck clams with bits of bacon, garlic, and moist crumbs. You better love garlic: It's a staple here, crucial to snails in mushroom caps, their broth wine-spiked. There's no sauce at all for carpaccio, just shards of Parmesan and a quick splash of good oil. But not to be missed is the best buffalo mozzarella around—little boconccini so moist and soft you think you're eating the white of a poached egg. Fernando's thrilled that we're thrilled, and runs back to the kitchen for the Styrofoam carton—giving us a trio of little cheese balls to take home, returning again later with a bushel of basil. "Fresh, I just picked it up at the airport... here, take a bundle." He is irresistible.

Alas, what I like best about Italian men... how much they love to please... can be a flaw in a restaurateur. "I know it isn't right to put so much sauce on the pasta," Fernando confesses, "but Americans want it like that. If I serve it to please me, they complain." So that's why these luscious noodles are almost drowning. Still, they're quite wonderful: paglia e fieno with wild mushrooms and bits of tomato in a cognac cream, spaghettini and clams in a broth dizzyingly sea-briny, a rich eggy carbonara with nuggets of bacon and onions in an unusual dark glaze, wide ribbons of pappardelle with a cream-softened game sauce, and spaghetti with just a freshness of tomato and quick hints of basil. Only angel's-hair pasta with wimpy calico scallops and a few clams is unappealing.

At times, Il Mulino's kitchen is heavy-handed. Floury sauces, some complicated combinations, oversalting, a Milanese chop that might be thinner and lacks seasoning under its crumb crust. And perhaps I forgive too easily, because what's good is so pleasing, such as a moist, pink veal chop with splinters of rosemary, salmon with porcini in a balsamic-vinegar butter (yes, it's lovely). Lobster for two emerges browned and garlicky, flesh sweet and delicately cooked. ("Underdone," we requested.) Red snapper with a covey of nicely cooked sea critters can be impeccably turned out, too.

Two oranges, sliced into petals and arranged like a flower, are sprinkled with a potpourri of Grand Marnier, armagnac, and framboise, shockingly delicious for dessert. And pears cut into eighths, then sprinkled with fragrant pear brandy can be lovely (less so at night, when no one remembers the nectar). "I have the best chocolate cake in town," Fernando boasts. A rash claim in this chocoholic clime. If something as dark and wicked as a truffle shaped into a cake speeds your pulse, he just might be right. (The tab for two: around $100.)

Il Mulino, 86 West 3rd Street (673-3783). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5 to 11:30 p.m. A.E.

CENT' ANNI

CENT' ANNI IS JUST A SMALL UNPRETENTIOUS STOREfront, modestly dressed with modest paintings, modest menu modestly mimeographed, modestly brief. Perhaps I love it excessively because modesty and skill in tandem are so disarming. My idea of great Italian eating is a trattoria in Florence. And that's exactly where I imagine I am, spooning Cent' Anni's thick ribollita, the robust Tuscan cabbage-and-bread porridge, this one especially voluptuous in its earthenware bowl. Plus I'm a pushover for trippa alla fiorentina (though Cent' Anni's could be spicier), and I'm bowled over by the *abundance* of perfectly sautéed seafood in the house's antipasto all' Italiana. "We started that way, so we have to do it," says *il padrone,* Umberto. "We're in the Village, you know, not uptown."

Umberto is a tall, restless, sad-faced man, a bit like a beagle, and his roving eye doesn't miss a thing. Spying me touching the bread ("It was cut too long ago," I'm whispering to my friend), he leaps across the room and asks if we'd like it toasted.

Cent' Anni is not only *my* passion, alas. Food this good at prices this gentle (major gluttony for two might run $90) is rare enough that, on a Saturday night, the crowd is three-deep at the tiny bar and crammed against the entrance—not only neighbors who follow the scent to Carmine Street but space creatures from uptown and the outer reaches. So it may be tight and frantic, difficult to decipher thick Italian accents in the din, but to me, that's no torture at all. Good eats are like rose-colored glasses. I'm savoring a delicious melt of taleggio in red-leaf lettuce, its sweetness exaggerated against the bitterness of radicchio. Antipasto casalinga might include buffalo mozzarella with tomato doctored to liven the taste, what the waiter calls "famiglia funghi"—pleurote mushrooms, delicious sautéed in garlicky oil—and zucchini flowers, their delicacy tragically lost in an eggy batter. Hawaiian prawns, touched with cognac, are a special, but vibrant seafood salad with slivered garlic and red peppers and intense black olives is an everyday ritual.

Green and white fettuccine in a mushroom-flecked tomato cream is a dish that can be dull and starchy. Here it's sublime. Ravioli could be less thick, less tough, but their porcini cream could not be headier. And curly-edged pappardelle noodles, anointed with an undistinguished rabbit sauce one evening, shine tonight in a savory venison glaze.

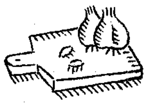
Asked to recommend the best wine buy on his small list, Umberto suggests Villa di Capezzana Carmignano '79 riserva, a velvety red at $18 that is infinitely better than a Gaja Barbaresco '79 at $36. But he neglects to tell us that the lobster seafood special is merely a grander version of our splendid appetizer. And a misunderstanding produces two orders of bacon-wrapped quail—wondrously moist and meaty—when what we want is garlic-and-rosemary-studded pork, the Florentine arista. Apologies. A wait. And then the arista is served ... not as juicy as might be. When stuffed squid is the special, go for two fat pouches, plump with spinach and ricotta in a spicy tomato bath. But venison can be macerated and gray even though ordered "rare."

Zingy lumps of aged Parmesan deserve crisper pears as the classic ending to a Florentine dinner. Avoid white-chocolate cake that tastes like Crisco. Try instead elegant ricotta cheesecake and a searing bolt of perfect espresso.

Linger and you may be offered another espresso, or vino santo, the Italian dessert wine. Umberto, who sometimes sits to chat with friends as the house empties, may pull over a chair and tell you how he almost wept when the lights went out a few nights earlier and everyone sang "Happy Birthday"... to him. What he needs is a vacation, he confides, but he's afraid to close for fear his customers will forget Cent' Anni.

Fat chance.

Cent' Anni, 50 Carmine Street (989-9494). Lunch, Tuesday through Friday noon to 3 p.m.; dinner, Tuesday through Saturday 5:30 to 11:30 p.m., Sundays 5 to 11 p.m. A.E.

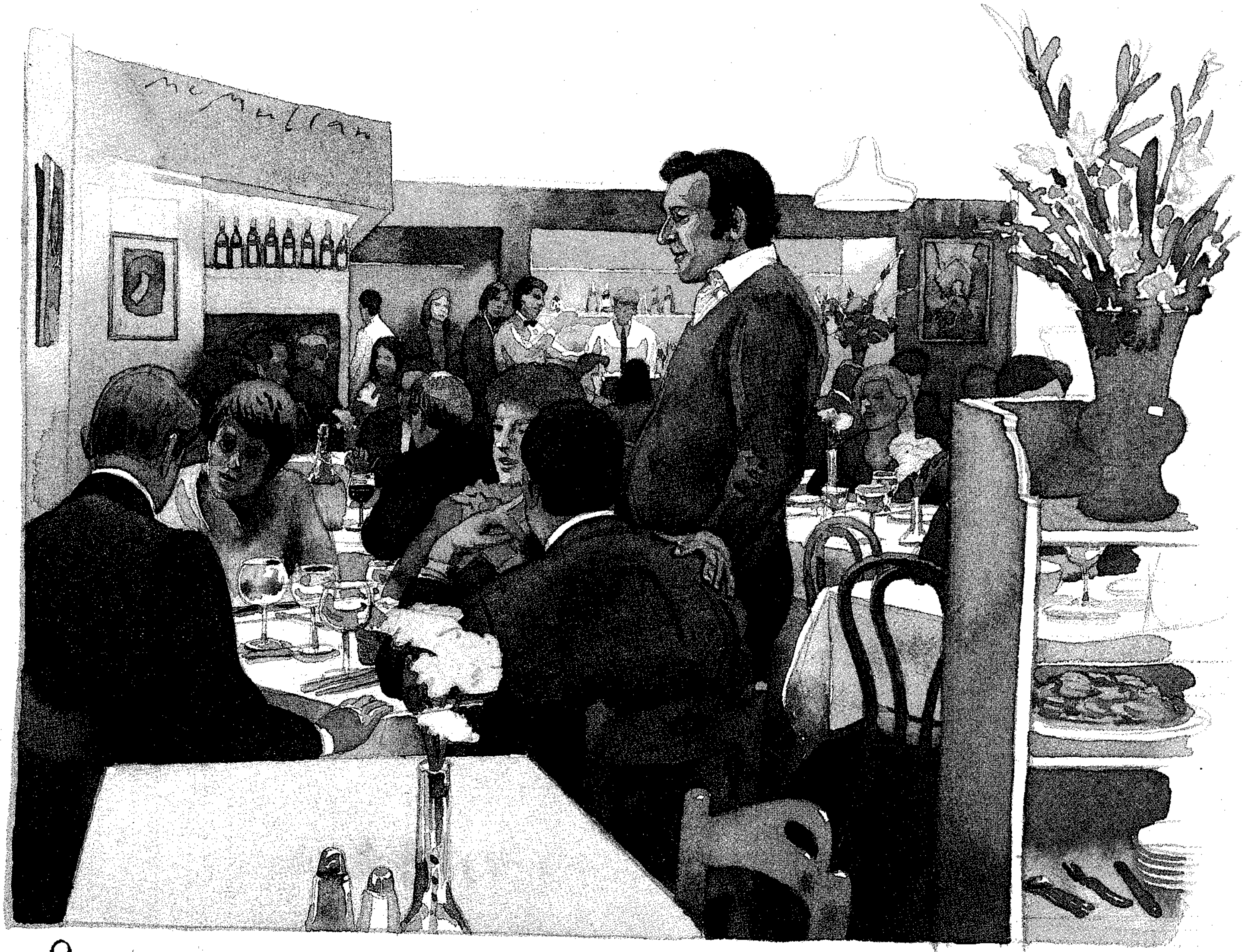


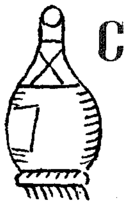
ERMINIA

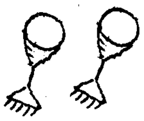
IN A TIME WHEN DINING IN THE SERENITY AND INTIMACY of gymnasiums is the rage, I'd love Erminia even if its wood-fueled fire did not turn out such tasty birds and sea beasts. It's the Italian restaurant of a black-and-white movie, a cozy little spot, dim with candle flicker, where Van Johnson woos June Allyson on the Late, Late Show... so tiny you must wait outside for your table to clear. I can imagine this farmhouse snuggery—all brick, dark planks, hanging lamps veiled with lace-edged linen, the country flotsam of baskets, dusty bottles, and wood crates—might seem claustrophobic. But latish, wedged into a protective corner, pampered by the incongruously tuxedoed captain, I can only think... how romantic.

Warming fresh mozzarella, then wrapping the moist melt in fragrant red-pepper ribbons makes a tasty package. A mantle of that same cheese crusts the tangy onion-tomato-and-olive-scented bruschetta. The taste of fresh artichokes is intensified by searing them in garlicky oil. Clams and oysters dabbed with mushroom duxelles can be destroyed when left too long on that fire. And out-of-season pesto may taste of iron. Even the usually splendid orecchiette—little pasta ears with bits of broccoli and tomato—may arrive not quite sufficiently cooked,

Detail illustrations by Philippe Weisbecker.







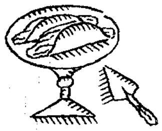
CENT' ANNI: SPOONING RIBOLLITA, THE TUSCAN CABBAGE-AND-BREAD PORRIDGE, I IMAGINE I'M IN A TRATTORIA IN FLORENCE.

but most often, pastas here are fragrant and delicious. And the goodies that slide off the spiedini (skewers) are perfumed and even, sometimes . . . astonishingly moist: tender calamari, shrimp, and fragile scallops (with a savory portion of slightly too cooked lobster) on the spiedino di pesce, or a lemony lamb chop, bits of sausage, and chicken so relaxed in texture it might be mistaken for sweetbreads (plus beef too long on the coals) on the spiedino di carne. When winter dulls the tomatoes, Mama Lattanzi knows a dash of vinegar helps. Red peppers and potato spears are skillfully seasoned, and now and then you may come across a puddle of grainy polenta.

As the latest uptown annex in the cloning of Trastevere, Erminia boasts the Lattanzi family's familiar desserts—a chocolate mousse that may or may not be wonderful, and the house rendition of tartufo, more intensely chocolate than the commercial version but far from the supernal shock of the mythic tartufo of Tre Scalini in Rome's Piazza Navona. Tirami su here is zapped with coffee, rich with mascarpone, and detonated with bits of chocolate.

No doubt Van courted June with a dinner that cost less than one of Erminia's entrées ($13.95 to $19.95). A four-course dinner for two with wine could come to $100. Romance and the splintered beams of rusticity have their price.

Erminia, 250 East 83rd Street (879-4284). Open Monday through Saturday 5 to 11 p.m. A.E.

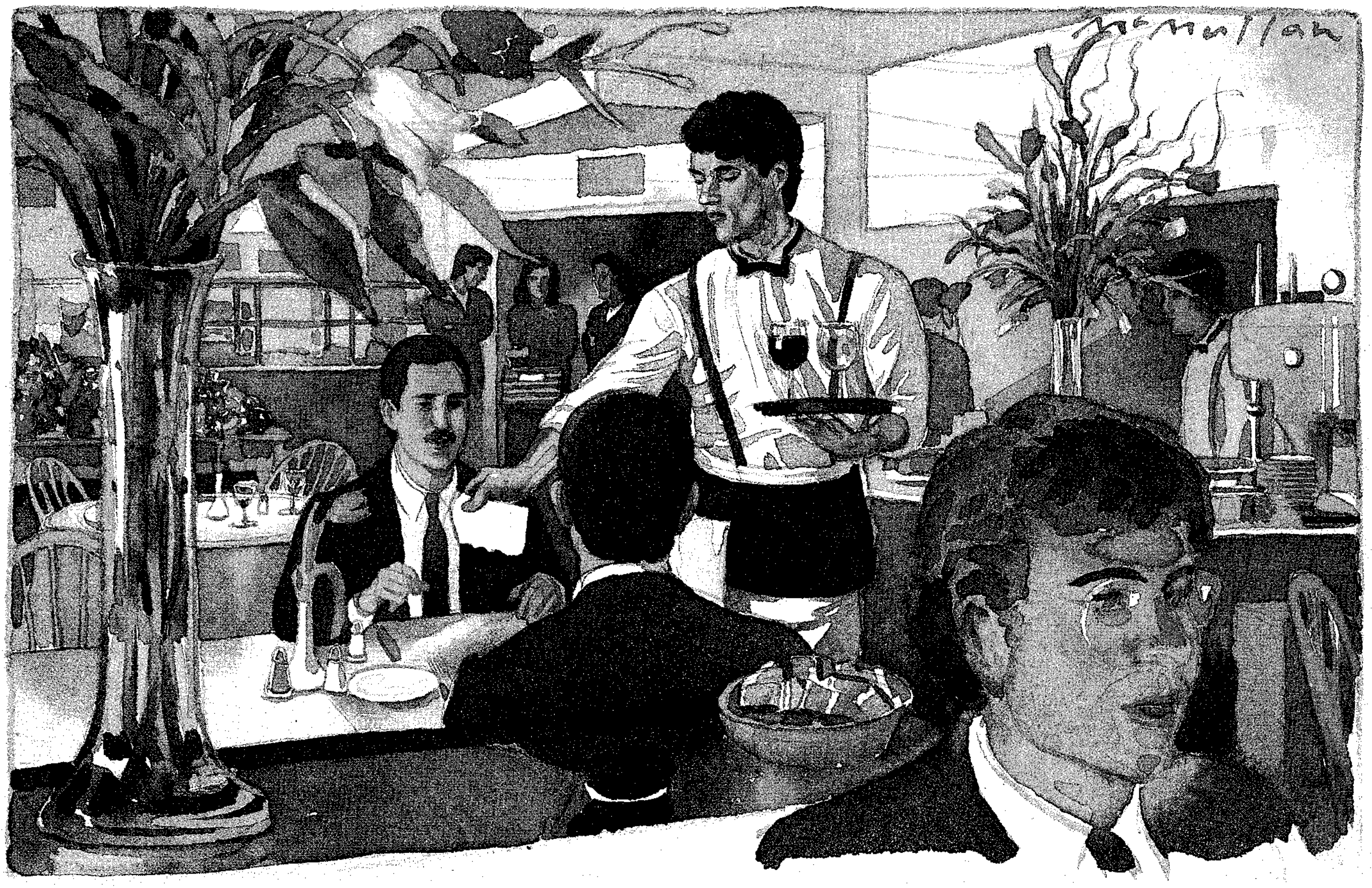


CONTRAPUNTO

CONTRAPUNTO IS THE PASTA PALACE OF MY FANTASIES . . . almost. It's close to the restaurant I would open (if I weren't so nearly sane). One colorful pasta after another, twenty in all, classical, whimsical, improvisational . . . a few antipasti mostly glorifying vegetables, a chop or a bird for noodlephobes, and desserts à la mode. Indeed, Contrapunto not only fights sense-numbing pasta cliché, it's an all-around first-aid station, just a stagger across the street from Bloomingdale's, just a fast dash from the SOLD OUT signs of Third Avenue's cinema row.

To friends who love Contrapunto for lunch but find it "too bright for dinner," I say it's bright all right, but the light is

CONTRAPUNTO: ONE COLORFUL PASTA AFTER ANOTHER, TWENTY IN ALL, CLASSICAL, WHIMSICAL, IMPROVISATIONAL.



cleverly kind to skin that's been lived in awhile. It *is* slightly exposed, a wall of glass looking out from this second-story perch over Yellowfingers, cold even, with whitewashed walls, glass-topped tablecloths. But it's good for people-watching, and the action in the open kitchen plus the dazzling display of fruits and vegetables warm things up. It's impressive that owner Dr. Joseph Santo stops by to coach the crew when he has tonier turf to prowl—Sign of the Dove up the street and his new Austrian Stamperl next door. His catching sight of me waiting with friends on the landing is a mixed blessing. Anonymity is no longer possible—but he is evicting four teenagers from the table promised to us that he had unknowingly commandeered. "Just my nephews," he says with a shrug.

Almost . . . why almost? At full throttle the place is noisy. The staff looks good but can be a bit frenetic. And not all those beautiful and unusual pastas really work. You can lead an acorn squash to capelli noodles, but you can't guarantee love at first bite. Anyway, we're not getting exercised about the pretension of the menu's philosophizing or about its edict against splitting portions. We're giggling, because the olive oil is always "virgin," the garlic invariably "freshly sliced," and every other word is "fresh"—excesses easily forgiven because the description of each pasta is practically a recipe. We are contentedly tasting . . . everything.

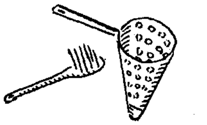
Dazzling as a summer flower garden is the foliage and color of the insalata di paese, a toss of field greens, fennel, red onion, and diced bell peppers—or the caprese platter, buffalo mozzarella and smoked scamorza cheese with tomato and red onion on radicchio. And chewy golden oak mushrooms are splendid grilled in garlicky oil. Bresaola, the mountain-air-dried beef, is oil-slicked and Parmesan-shingled. My pick of the pastas: wide pappardelle noodles with garlic-tinged mushrooms, sun-dried tomato, a touch of Marsala, and pecorino. Even wider pizzencori pasta is blended with butter, cream, and Parmesan, topped with a rich melt of nutmeg-scented ricotta and chives. Canonsei are wonderful dough pockets filled with mascarpone. Technicolor julienne of vegetables on thin taglierini in Conga d'Oro makes a feast for purists. Thin strands of dried tomato, tenderest squid, and scallion are a red-white-and-green salute on angel's hair. A swirl of the same super-slim capelli similarly confetti'd, with the addition of basil, is ringed with just-barely-poached littleneck clams. Impeccably cooked sea creatures grace a flavorful brodetto, heady with olive oil and garlic, laced with angel's hair, too.

The liaison of pasta and acorn squash seems to be missing something, and the fettuccine uccelletti is a futile hodgepodge of chicken, chanterelles, shallots, leeks, pea pods, tomatoes, and herbs, while the lobster malfatti seems simply dense (I can't detect the advertised avocado, but the cucumber slivers are refreshing). Who cares how much of this is really authentic? What counts is that it mostly tastes good. Grilled red snapper might have been rescued from the fire sooner, but it's very tasty. Cornish hen is juicy and savory too. And the veal chop is a marvel of pale pink juices running into quite perfect spinach.

Perhaps the tarts are somewhat sweetly primitive, but the gelato is kept at the perfect serving chill—try praline and chocolate. And the wine list's international savvy is admirable, although lower prices would help. With pastas $9.75 to $14.75, entrées $12.75 to $17.50, you may still have money to pick up where you left off at Bloomingdale's.

Contrapunto, 200 East 60th Street (751-8616). Lunch, Monday through Saturday noon to 4 p.m.; dinner, Monday through Friday 4 to 11:30 p.m., Saturdays till midnight, and Sundays 2 to 10 p.m. C.B., D.C., M.C., V.

ZINNO



WHEN ZINNO FIRST OPENED IN THE VAST cream-painted cellar once claimed by Reno Sweeney's, nothing I ate lived up to the raves that drifted uptown. I'd sit in a room rife with fellow food worldlings and . . . wonder. But now, an extraordinary dinner and a lazy, delicious lunch have won me over.

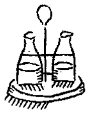
The space is not exactly cozy. With its Breuer-like chairs and painted brick, it's too big, too cool, but I'm pleased we can talk in our secluded corner at dinner without screaming over the jazz duo. Long, thin strips of excellent zucchini have tempered a short wait in the bar. And now we are nibbling thick rings of fried squid, equally delicious, though I long for some tentacles. Zinno creates magic with clams in marinara, steaming them in a briny broth scented with wine and garlic. Mussels similarly steamed, flecked with red-hot pepper bits and parsley, are good, though perhaps a bit too salty. No matter what the kitchen does with pasta, it's splendid—especially thin capellini with smoked salmon, sun-dried tomato, cream, and mint; fusilli with straightforward prosciutto-studded filetto di pomodoro; green and white noodles with silky bits of porcini; or linguine with hot pepper, garlic, and a kick of vodka. I find the veal chop a bit dry, though no one else seems to mind. But the chef really scores with tender and heartily sauced osso buco, served with penne; fish zuppa teeming with sea creatures; and a gutsy toss of chicken, peppers, mushrooms, and sausage. (Dinner might run $90, lunch much less, and Santa Margherita's good Pinot Grigio is half the price it can be uptown.)

Lunch draws mostly neighbors—I spy Sally and John Darr, owners of La Tulipe, and friends who live around the corner. A small staff runs relays, ignoring us at first—but once we are biting into a huge grilled wild mushroom, heady with garlic and the perfume of balsamic vinegar, our mutters turn to purrs. Even the stracciatella soup is a knockout. Thick slices of ham with fruit is more like lunch than merely a starter. Fabulous chef's salad—insalata della casa—teams smoked chicken and ham with radicchio, arugula, tomato, and cheese perfumed with olive oil and more balsamic vinegar. A generous portion of seafood salad mingles calamari, baby scallops, mussels, octopus, shrimp, crabmeat, and striped bass, tangy with lemon. It could use a tastier oil. Liver is gently touched with sage. Don't ask me to explain, but the cheesecake tastes pickled. A thoughtful waiter brings tartufo with a birthday candle for our celebrant.

I'm smitten.

Zinno, 126 West 13th Street (924-5182). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Thursday 5:30 to 11:15 p.m., Fridays and Saturdays till 11:45, and Sundays 4:30 to 10:45 p.m. A.E., V.

TRASTEVERE



NO SERIOUS GOURMAND COULD RESIST TRASTEVERE, not the original nor its tender offshoot around the corner. Call these crowded little bare-brick quarters quaint or cozy or downright claustrophobic. Liz Taylor and Robert Redford don't seem to mind dining in a dollhouse (according to written testimonials tacked to the wall). And neither do I.

My most recent tastings are all at the 84th Street annex, which strikes me as a notch more charming with its red brick arches. Music is scarcely needed in the general clamor, not even opera, but candles, even the fast-perishing dime-store tapers, are definitely my idea of romance. And I hope one day to win a spot in the sheltered up-front grotto where Frank Perry and Barbara Goldsmith are almost hidden tonight.

The Lattanzi family's keen sense of what can be done with vegetables is apparent immediately in the lightly charred deliciousness of red peppers, crunchy broccoli spears, nutty artichoke quarters, and chunks of oil-glazed tomato in the antipasto di vegetali for two. Broccoli is also often the theme of the day's zuppa—deep green florets in a tomato-tinged broth with snippets of capellini. And the house salad blends pungent greens (and the inevitable red of radicchio) in a vinaigrette that could be a bit scanter. A mound of mussels is splashed with a zestiness of tomato, garlic, and white wine. Spiedini alla romana turns out to be two moist melts of cheesy bread triangles with lots of capers and a powerful anchovy glaze. (I can't say I ever found the prosciutto that's billed, but the spiedini are so good, it doesn't matter.)

Except for one go with slightly tough fettuccine (al dente here is sometimes carried too far), pastas are irresistible. Chunks of smoky pancetta bacon flavor the tomato-and-onion sauce on bucatini, balanced for the Italian taste . . . judiciously moist but not swimming. Vegetable primavera has a nice buttery savor on thin capellini. And the clams on linguine are so slightly cooked—possibly just warmed by the heat of the pasta—you can taste the sea in every forkful. Am I getting carried away? Even the peas taste fresh in fettuccine swirled with prosciutto and mushroom-studded cream. One night's special gnocchi is a never-encountered-before invention—semolina dumplings rolled around bits of artichoke in an artichoke cream. Amusing, even . . . delightful.

More sprightly peas appear in the splendid tomato sauce that binds tenderest calamari, garnished with big garlicky croutons. Tender nubbins of chicken are tossed with bits of grilled red pepper. Veal chop pounded to a large paillard, breaded and sautéed, stays crisp even under its tomato-and-mixed-greens salad (too bad they are not better tomatoes). Swordfish one evening is thin, and not sparklingly fresh. And the lovely creatures in a slightly underseasoned zuppa di pesce suffer from the intrusion of one iodine-tainted shrimp.

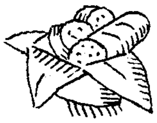
Desserts are likely to include just-out-of-the-oven napoleon: pedestrian pastry, lush pastry cream. What the house calls mousse is really a dense chocolate velvet with lovely whipped cream. The same cream drifts over a homemade tartufo with slivers of chocolate pressed into an oval of dark, bittersweet ice cream. Serious gourmands can easily spend $110 here, especially with two cappuccinos pushing the bill up a fat $8. And beware of waiters with icy tap water, lest they slosh it into your $5.95 mineral water. Ours did it twice.

Trastevere, 309 East 83rd Street (734-6343), and Trastevere 84, 115 East 84th Street (744-0210). Open daily 5 to 11 p.m. A.E.

RAO'S

THERE'S ALMOST NO POINT IN WRITING ABOUT Rao's. This quaint little joint with just eight tables gets booked weeks, even months ahead. And if you aren't a friend of a friend, forget it. So go write a novel and sell it to Michael Korda at Simon & Schuster. Get him to take you. He has his own booth there. Rao's is New York legend. For research's sake, I must get in. Finally, through the grapevine, I hear that Abby Hirsch, of the matchmaking Godmothers, is taking some pals there. Abby's been a Rao's button woman since her car broke down not far away and she dropped in to use the phone. I don't know Kor-

ZINNO: LINGUINE WITH HOT PEPPER, GARLIC, AND A KICK OF VODKA, FISH ZUPPA TEEMING WITH SEA CREATURES.



da's story, but I'm not writing the Bible here. This is just a review.

Anyway, we're driving to the edge of the world, and just where it drops off, there's Rao's. First off, you've got to admire the décor: Christmas tinsel, a Valentine heart, dried hydrangeas, Sammy Davis Jr. in plaster of Paris, a giant Labrador. The jukebox is richer in treasures than the wine cellar at "21": Sinatra, Tony Bennett, Dinah Washington. You look for the rough-and-ready habitués legend promises—the men wearing identification bracelets with their names spelled out in diamonds, "not just the nickname but the whole name." Surprise—the crowd looks like a class reunion at Princeton. That's Tom Seaver in the booth behind us, with Dick Schaap and their wives. Schaap sends over a taste of the white-bean-and-escarole soup. It's great, all right.

Frankie (a nephew of the cooks, and the lone waiter except when his wrestler son helps out) pulls up a red vinyl dinette chair and sits down to take our order. "Everything we got is good," he begins, and won't let us order more than two pastas. "Vincent and Anna are all alone in the kitchen and it's too much." Then there's a long wait. I watch a woman get up from her table to fetch platters from the kitchen. That's one way to survive. We're gobbling bread. "Stop with the bread," Frankie scolds. And finally, after an hour, what my food-writer friend Paula Wolfert calls "good grub" arrives.

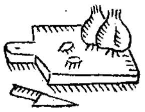
That's not meant as a put-down. Though what is modestly billed as "fish salad" turns out to be a sprightly toss of lobster, crabmeat, tender calamari, and conch, a decidedly elegant dish, most everything else is hearty and home-style, fresh, just cooked, and, sometimes, decidedly sublime. Roasted red peppers taste of the grill and are studded with pine nuts and plumped raisins. Baked clams are moistly crumbed, and clam "zuppa" boasts a sturdy red sauce. Rao's makes the best veal milanese I've had in months (and at half the price of most). Crispy southern fried chicken or the same bird sautéed with garlic, onion, and vinegared peppers or in lemon sauce, a brace of big grilled veal chops or a couple of hefty pork chops, just a bit dry but savory anyway... all are winners.

Why then are pastas so soupy and overcooked (no half-orders), vegetables so soggy? Noodles are carelessly drained, and yet at least one soup—our macaroni-and-bean—has no broth at all. A storm of ground cheese and hot-pepper flakes turns it into a likable pasta. Also, tough calamari in red sauce and slices of steak in a timid pizzaiola are best forgotten. But what's good is *so* good, you don't mind iceberg lettuce in the house salad.

There are only two choices for dessert: lots of fresh fruit—grapes, pineapple, pears, whatever's in season—or the same commercial tartufo restaurateurs everywhere buy on Bleecker Street. Here, I swear, it tastes wonderful. I don't know why. Maybe it's Sinatra singing "New York, New York." Or overhearing a man across the way saying, "I've only hit her seven times in eighteen years." (Only later do I realize he must have been quoting the news of the day.) It nags at me that there are two empty tables that first night... remembering how I struggled to get a reservation. "We can only take just so many people," Frankie explains. "Because my Uncle Vincent and Aunt Anna are cooking everything to order." Sure enough, as we leave, there is Vincent in his cowboy hat, all of 77, not looking weary at all, and Anna cooling off at the bar, perky as can be. They say Mia Farrow modeled her character in *Broadway Danny Rose* after Anna. Seeing her high-piled platinum hair and dark glasses, I'm thinking... could be.

I'd definitely find some way to get into Rao's even if it does mean writing that novel. Buy the $95 dinner for two with your royalties.

Rao's, 455 East 114th Street, at Pleasant Avenue (534-9625). Open Monday through Friday 6 to 10 p.m. No credit cards.



TRATTORIA DA ALFREDO

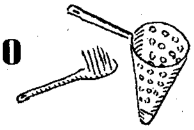
LONG BEFORE I SUCCUMBED TO THE ITALIANATE seduction of Le Cirque, my favorite Italian restaurant was the tiny crowded storefront Trattoria da Alfredo. What a glorious ritual it was... the Kultur Mavin and I would take a ripe red Bordeaux from our cellar, share cold broccoli salad and tortellini della nonna, divide cacciucco di pesce—zesty fish soup—perhaps even have one small cut of Gino Cofacci's dacquoise and espresso, all for under $25. And Alfredo Viazzi himself would conduct, dashing in denims and red bandanna neckerchief.

You still take your own wine—and money (no credit cards accepted). And our classic menu has inflated only to $40, tax and service included. But these days, Alfredo is most often a few blocks uptown at Domel, his Viennese coffeehouse with Slavic and Italian eats. And, though he stopped by on my very last lunch with James Beard (we sat at Jim's usual station, the big round table in the window), the kitchen's luster seemed somewhat dimmed, tastes less thrilling—except for a creamy rich carbonara and that fragrant fish soup.

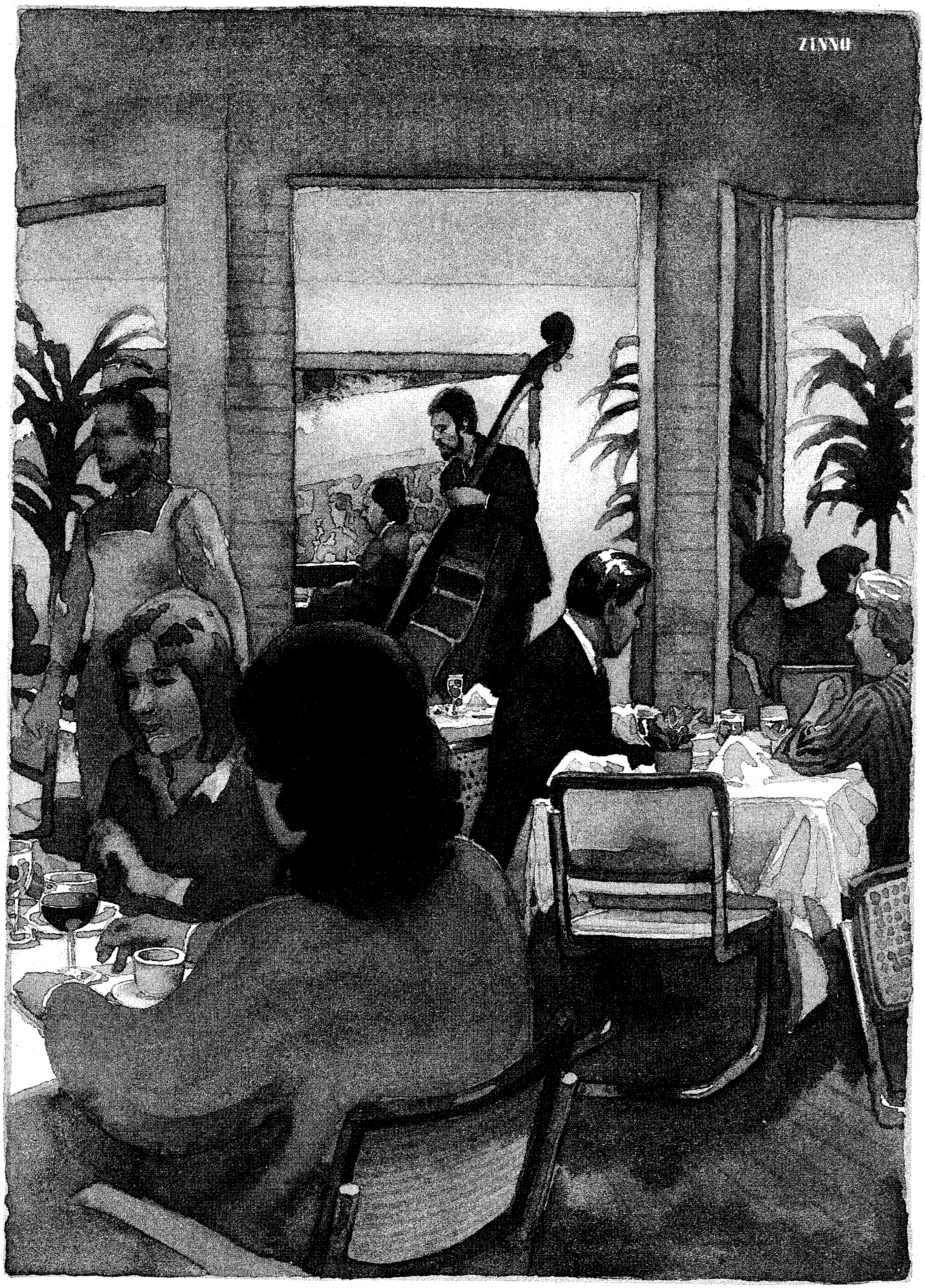
Happily, the kitchen is clicking and the magic has returned at a more recent dinner. The service, though, is absentminded, abysmal. We have to ask for water, glasses, silver again and again. Not only is the menu written in untranslated Italian, its script is eccentric, difficult to decipher. Asked for help, our waiter arches his eyebrows. "I'm such a Wasp, I have trouble myself," he replies. But even the butter intoxicates, with its rich, fresh perfume. Steamed deep-green artichoke in a garlicky broth is wonderful. A smoke-scented amatriciana sauce graces fat perciatelli noodles (no half-portions of pasta). And though cannelloni and porcini'd spaghetti are merely good, duck with fresh and dried fruit is wondrously crisp and juicy, the sauce sweet but not too. Cake rich as a chocolate truffle or crisp, nutty dacquoise makes the perfect finale.

Trattoria da Alfredo, 90 Bank Street (929-4400). Lunch, Mondays and Wednesday through Saturday noon to 2p.m.; dinner, Mondays and Wednesday through Saturday 6 to 10 p.m., Sundays 5 to 9 p.m. No credit cards.

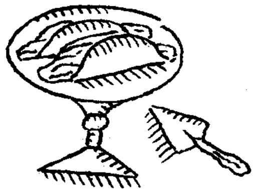
IL MONELLO



AT ITS FLOCKED-WALLPAPERED UGLIEST, IL MONELLO could almost always be counted on for exceptional food. Now it is stylish, dramatically lighted, with flowers like gargantuan jeweled brooches, the old hideous oil paintings replaced with lithographs by Dali, Matisse, and Miró. (Though whoever came up with the paint—khaki green in shadow, pea soup in full wattage—must be anorectic. I have nothing against pea soup—it's my mother's very best dish—but it's not a color to eat in.) Remembering splendid excess here, I find that two recent outings seem especially flawed.


ZINNO

RAO'S: YOU'VE GOT TO ADMIRE THE DÉCOR. TINSEL. DRIED HYDRANGEAS. SAMMY DAVIS JR. IN PLASTER OF PARIS.



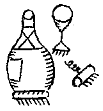
Nagging defects persist, even with Adi Giovannetti calling the shots at dinner. (Lunchtime, he is likely to be officiating downtown at his Il Nido.) Marinated peppers taste slightly effervescent on an otherwise lush antipasto plate. I won't criticize the minestrone. Some people insist it *ought* to be soggy, and this one has splendid flavor. But the pizza bread is stale and tasteless. And the soft polenta we couldn't get anonymously at lunch, though delicious and handsomely presented on a big round wood board, is sauced with lusterless mushrooms. Fried zucchini is among the worst tasted in months. Calamari is soggy. The veal chop, served "rare" as ordered, has no flavor. But trenette with tomato, onion, and arugula is fine. Il Monello's cannelloni is wondrous, possibly without peer, full of flavor and texture contrast. Adi insists we taste two risotti—one with strawberries, the other with radicchio that would be even better if it were braised rather than raw. But imported branzino, with mussels and clams, could not be more perfectly cooked.

At that anonymous lunch, the crowd is sparse—a few businessmen, one amorous couple in seclusion near the bar. Anemic broth mars stracciatella, the spinach-and-egg-drop soup. And a hot antipasto is half wonderful: good garlicky clams, two miraculously tender shrimp, a bit of dried-out spiedini, and a faintly musty stuffed mushroom. Thinking we'd ordered soft polenta, we're surprised to receive firm polenta crostini, but exceptional tortellini in a rich-as-Croesus cheese sauce and a shower of fresh white truffle banishes even a tickle of disappointment. Alas, the fritto misto I have long associated with Il Monello is slightly greasy and lacks any seasoning at all.

Prices are high here—pastas $14 to $21, entrées $17 to $27, tagging a full dinner for two at $120—but discounted daily specials could cut the tariff a bit.

Il Monello, 1460 Second Avenue, near 76th Street (535-9310). Open Monday through Saturday: lunch, noon to 3 p.m.; dinner, 5 p.m. to midnight. A.E., C.B., D.C., M.C., V.

SALTA IN BOCCA



LONG BEFORE EATING BECAME THEATER AND architects ran brilliantly amok, restaurants often looked like Salta in Bocca—a squiggle of wrought iron, red leatherette banquettes, illuminated mosaics perhaps best left in shadow. But the graceless stage here is a set for graceful actors, led by host Fulvio Tramontina. He woos the businessmen who flock for lunch—"He gives the most truffles at the most reasonable price," advises one of the noontime faithful—and indulges clients basking in the calm at dinner (perhaps $100 for two).

A desultory lunch has me thinking Salta in Bocca's culinary skill is slipping. "Odd" is the word that peppers my notes: the minestrone's odd aftertaste (too much basil, perhaps), the elusive off-taste of the oil glazing a polenta special with sadly soggy wild mushrooms, a flavor amiss in the red peppers and mozzarella. But most of the pastas are pleasing, especially tortellini under a smartly gratinéed cream. Liver in chunks is edible, as are tenderest thins of veal in a mild pesto. The day's special Madagascar shrimp are whoppers, impeccably cooked.

Returning with my friend the Trufflehound and a crew of tasters, I find the chef in better form. True, the minestrone is still too herbaceous. Littleneck clams are overwhelmed by the saltiness of their buttery bath. And the calamari tastes refried, the oil a bit weary. But the fried zucchini is hot, crisp, habit-forming. Spiedini alla romana's layered melt of cheese, bread, and ham is fresh, rich, stoutly anchovy'd. Pasta fagioli makes a sturdy treat. Risotto is a perfect concerto of soup and al dente. A ricotta-and-spinach-stuffed veal chop is positively supernal. Ribbons of braised radicchio are a lovely accent on sautéed breast of chicken. And a man could corner the market—any market—fueled by veal sausage with red and green peppers on polenta. Ringing the plate with braised escarole to contain the osso buco's fabulous vegetable-confetti'd sauce is clever. If only the veal were more tender. Is there an Italian chef anywhere with the courage to cook scallops without capers? Alas, these Normandy beauties with coral attached are not only capered, they've been assassinated by fire.

Kiwi-and-passion-fruit cake is a nice citric finale. Berries make more sense than the very sweet cakes—but when only chocolate will do, there's a rich, muddy option.

Salta in Bocca, 179 Madison Avenue, near 34th Street (684-1757). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 4:30 to 10:30 p.m., Fridays and Saturdays till 11 p.m. A.E., C.B., D.C., M.C., V.

TRE SCALINI

I DON'T TRUST MOST OTHER CRITICS, BUT I'LL BE a good sport and report that they do love Tre Scalini. And one day at lunch, the chef did such magic with fried brains—gossamer inside an exquisite nuttiness of crumbs with the brilliant accent of crisp fried capers—it made me wish the kitchen would soar all the time.

But it doesn't. And the dining room can be listless, too, as it is today at lunch. Once past an inviting display of fresh produce, we step into the long, low room with its tacky trellis, sweeping photomural of Rome's Piazza Navona, and glitzy chandelier. As soon as we are seated, a busboy whisks the service plates away, but none of the green-blazered crew comes near for several minutes. Then for every winning note—warmed bread, impeccable salad, fresh cheese gratings, stout and good minestrone, superb buffalo mozzarella, lovely little round malfatti dumplings in a good basiled tomato sauce, ethereal gnocchi in cream—there is a letdown. The radicchio is wilted. Angel's hair with arugula and clams is soupy and lacks savor. Veal has been pounded into tasteless submission. And the sole so beautifully boned and filleted seems unduly soft, as if not quite fresh or not quite Dover as billed.

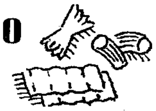
Christmas Eve draws a motley crowd, filling the room with lingerers and making it impossible to honor reservations. Host Giovanni Di Saveril offers bar standees wine and decent fried zucchini on the house. Later, he sends a gift of impressive charcuterie and cheeses plus crudités to dip into a light basil sauce—a gesture I hope he makes even when he doesn't recognize a food critic in the house. The kitchen is slow, but the service is snappy. Alas, the culinary score is the same as at that earlier lunch. For every pleasure, there is a disappointment: A smoothing heartiness of pasta-and-bean soup, and just-warmed clams under a delicious coverlet of crumbs and crisped bacon arrive with three iodine-tinged shrimp adriatico; artichokes taste chemical, and tenderest scallops alternate on brochette with too chewy shrimp.

Yes, it is Christmas Eve. We are seven, everyone ordering something different, a tough challenge to the kitchen—and of the pastas, only the ravioli in four cheeses and the spinach-and-asparagus-tinted risotto are memorable. Bow-tie pasta in a meaty tomato cream is lifeless, and the mystery of fettuccine mistero—in a puttanesca sans tomato—is why anyone would risk the unpleasant acidity of its green cocktail olives. Sausage and peppers is wonderful, but chicken with garlic, peppers, tomato, and sausage is not. Venison is rare and tasty. Calamari in an artless sauce is slimy. Abbacchio alla Tre Scalini, lamb and veal chops plump with cheese and prosciutto, sits in gravy thick as glue. Yet zuppa di pesce with pesto cream is a gem. Such seesaws are annoying at these prices—with entrées $13.50 to $22, any hungry duo can easily spend $115 here.

If you stay long enough for dessert, fresh-whisked zabaglione can be good, and the chocolate cake is a rich, dark aristocrat. The tartufo looks like the familiar commercial goody, but it's more elegant, with bits of candied fruit and almonds at the split. 💋💋

Tre Scalini, 230 East 58th Street (688-6888). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5 p.m. to midnight. A.E. C.B., D.C., M.C., V.

DIVINO



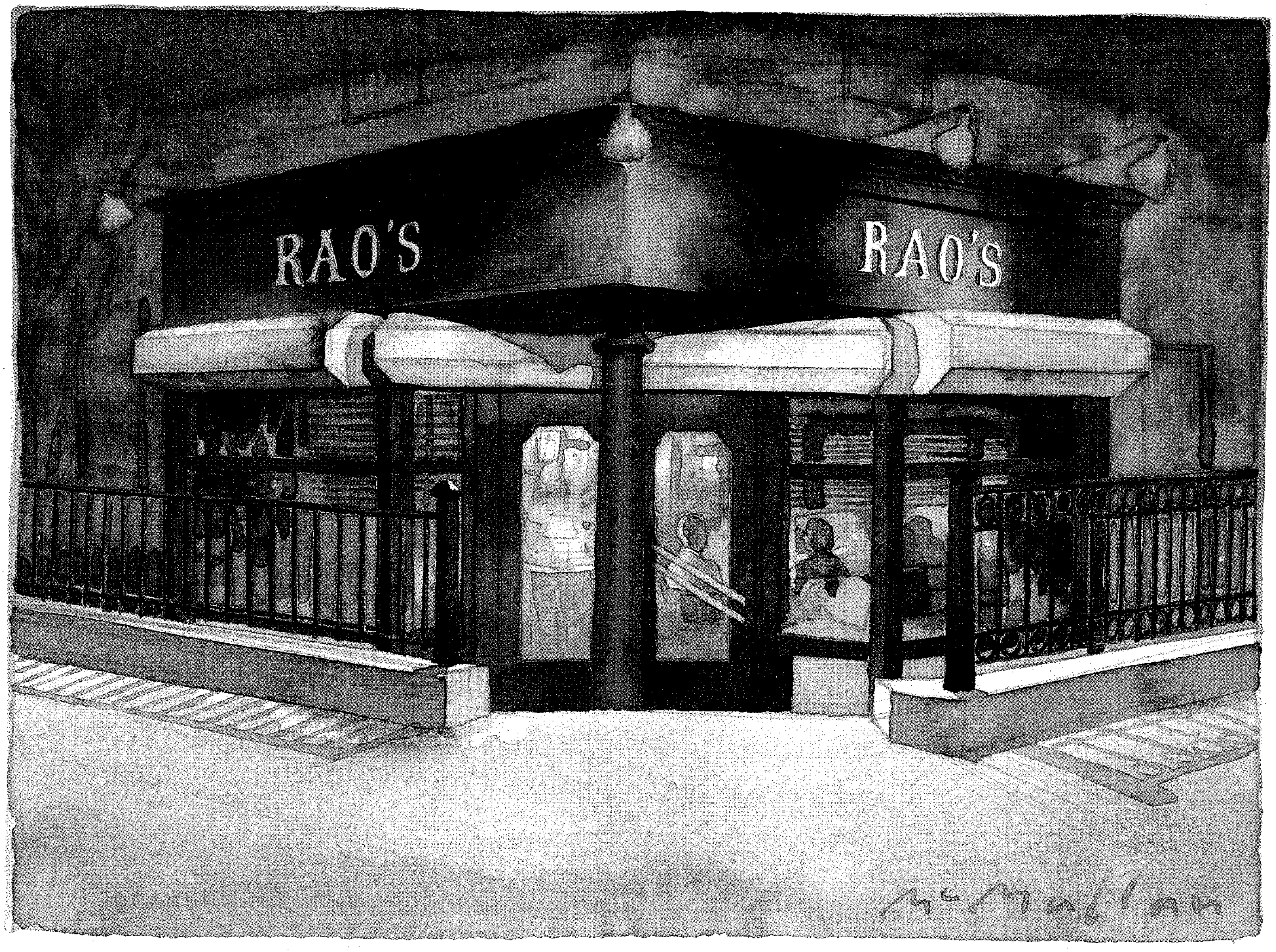
'YOU SHOULD HAVE CONSULTED ME FIRST . . . I'M THE expert here," Senator Alfonse D'Amato scolds, dispatching a sample of his table's pasta to ours. And though we're halfway through dessert, we're game to savor the cognoscenti's choice at Divino. None of us is cruel enough to tell the senator his ravioli is tough—the delicious potency of wild mushrooms almost persuades one to forgive—but there's no faulting the elegant simplicity of tomato and basil on wide ribbons of pappardelle.

In fact, we've already savored some remarkable pastas here. Wonderful potato gnocchi flecked with green huddle in what is billed as asparagus cream (I don't detect asparagus, but never mind). Large pasta shells, zucchini slices, and broccoli flowers glisten with crumbs of Parmesan in a tasty broth. Divino's is not exactly the Bulgari of primaveras, but it's good enough. And cheese ravioli mired in a lovely swamp of four cheeses with a fifth sprinkled atop is irresistible.

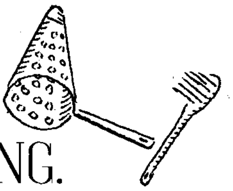
There are starters, too, that stand out—fresh roasted red and yellow peppers wearing thin ribbons of zucchini beatified by garlicky oil and sage, artichokes sautéed to a fine nuttiness, and, one Saturday at lunch, homemade sausages with bright red peppers and little pallets of polenta, a meal all by itself. That lunch is serene in a near-deserted room—handsomely redone recently with a marble-faced bar, and rose-washed fabric softening the walls, absorbing the nighttime din. Delicate red snapper in a lemony wine sauce and hearty rabbit stew with the kidneys attached help blur the doldrums of waterlogged broccoli and soggy asparagus.

But dinner entrées ($10.25 to $16.25—figure $90 for a hungry duo) are a serious letdown after a bravura beginning. The deft spiciness of the quails' sauce makes one wish the birds weren't so overcooked. Dry swordfish—ordered rare—is sent back. The second piece is more carefully cooked but mealy, as if less than fresh. And the eggy breading on the veal reminds me of chewing gum. Calamari is as rubbery as a teething ring. A mellow Lungarotti rubesco '75 soothes the pain.

There is something to be said for Divino's rum cake in delicious chocolate frosting, but not for pear poached to a mush inside its skin. With dessert comes the senator, of course . . .



DA SILVANO: BLOOD SAUSAGE WITH POLENTA AND PORCINI, WONDROUS CABBAGE-AND-BREAD SOUP THICK AS A PUDDING.



if you're lucky. And you'll see how the slowpoke service can metamorphose into snappy.

Divino, 1556 Second Avenue, near 80th Street (861-1096). Lunch, Monday through Saturday noon to 3 p.m.; dinner, Monday through Saturday 5 p.m. to midnight, Sundays 2 to 10:30 p.m. A.E., C.B., D.C., M.C., V.

DA SILVANO

A DECADE AGO, EXPATRIATE Italians and our own savvy innocents-returned-from-abroad flocked to Da Silvano, a tiny trattoria celebrating the tastes of Tuscany. Cozy, bare-brick-wall plain, crowded, sprawling onto the street in summer, Da Silvano teased the locals, nurtured on Neapolitan and Sicilian fare, with panzanella, a salad of peppers, tomato, cucumber, onion, and bread soaked through with herbed vinegar and oil . . . and with stracotto, beef braised alla fiorentina, and robust stews in wintertime.

Over the years, I've loved eating at Da Silvano—puzzled a bit by the chopped chicken liver with capers and anchovy on fresh white-bread "crostini" when my guru of Italy, Waverley Root, promised crostini would be oiled and toasted . . . but savoring the rough peasant soups, enchanted by Cornish hen, and sometimes squab, split, flattened, marinated, and grilled. I'm sure it was at Da Silvano where I first was thrilled by the delicious bitterness of braised radicchio. And in season, the house's white truffling was irresistible.

The reciting of the daily specials, more numerous than the menu's listings, was and is still dizzying, as I suppose it ought to be in a *cucina* that prizes the freshness and quality of products. Prices, often higher than the standard fare's, are given only for truffles, a practice that can provoke shock when the bill (perhaps $85 or up for two) arrives—especially when the voice that took your reservation didn't bother to tell you to bring big bucks (credit cards and checks are not taken). Once, in fact, my American Express card was seized and held overnight by the boss till I returned the next day with cash.

Still, one endured such indignities for a chance to pretend that Florence was as close as the Village. But two recent visits find something sadly amiss at Da Silvano. The kitchen is still putting together delicious surprises. Blood sausage with polenta and fresh porcini. Stingray, a fragile fish, carefully cooked, buttery and splendid with just a few capers. Wondrous cabbage-and-bread soup thick as a pudding. And the tiniest baby quail.

But white beans with tomato as a starter are almost too firm. A soggy swamp of broccoli di rape and beans in broth is so strong it smells like ammonia. What the waiter advertises as risotto with porcini does not taste like risotto at all, but rather a pilaf. "How come you don't use Arborio rice?" my friend the Rocky Mountain Sybarite complains. "Not with mushrooms," the waiter replies, an

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answer as stupid as the defect is sad. Homemade taglierini noodles are tough and tasteless, as if cooked in unseasoned water, and fresh black truffles ($11 the half-portion) grated generously atop them are wet and impotent. A nose inches away can barely detect a scent. Three sardines, split to look like six, crumbed and buttery, seem skimpy as a $15.50 entrée. And venison handsomely mounted on leaves of radicchio is tough and gristly, two thirds of it impossible to cut or chew. Beautiful field greens are listlessly dressed and spoiled by the rough outer leaves of radicchio. A $5.50 portion of Gorgonzola is minuscule.

The grape tart is a specialty here. But one night the grapes are so overcooked they taste canned, and the pastry is a crumble. Chocolate mousse is grainy. Better by far is a fine crème caramel.

Perhaps Da Silvano takes its artistry too much for granted. Perhaps its offshoots—Il Cantinori and Graziella—have drained its spirit or spread the talent too thin. But I want to commend our waiter—who actually announced that he would retreat with the pepper mill till we had tasted.

Da Silvano, 260 Sixth Avenue, near Bleecker Street (982-2343). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Wednesday 6 to 11:30 p.m., Thursday through Saturday till midnight, Sundays 5 to 11 p.m. No credit cards.

NICOLA PAONE

PLEASE EXCUSE MY BEING hopelessly sentimental about Nicola Paone. Long before I was tapped to rave and rant in this professional phylum, I was courted here by a searingly romantic young man. And both of us were courted by Nicola Paone himself, whose operatic chanting of the menu with its flights of semantic fancy seemed quite enchanting—veal nightgown, chicken baci baci, pasta serenata. "No love can equal first love, because we're never so innocent," the Kultur Mavin declared a decade later. (No one is more cynical than a bruised romantic unless it's a newspaper man.) Perhaps it's true. We've lost our cuisinary innocence in the truffle fields of France, survived nouvelle and nouveau, the Sichuan syndrome, the paella perplex, the Cajun cabal, not to mention the rigorous demands of dining-as-theater. And Nicola Paone keeps turning out veal boom boom—in a storybook stone, brick, and tile fantasy of a wine-cellar, expanded now, dramatically lighted, exuberantly graced with great Caravaggio baskets of fruit, stout bursts of red gladioli . . . behind us, a cache of potatoes illuminated as if it were a great sculpture, sprouting now, but never mind. Nicola Paone is as old-fashioned as Rebecca of Sunnybrook Farm in a world of Wonder Women.

Nicola still comes in at 5:30 every morning to make the desserts—he's more skilled today, and they are dazzlingly beautiful on the rolling trolley. If you are a habitué, he'll send his own homemade rolls or brioche to your table. Confide your nostalgia for bygone innocence, and he'll act out his passion for watching yeast rise—but a reserved maître d' is left to interpret the menu, with stodgy dignity befitting a $150 dinner for two (somewhat less at lunch).

Meats are still rolled and wrapped in snug coverlets of eggplant or prosciutto, oozing rivulets of cheese. Shrimp may be pounded and layered—we are tasting a spinach-and-shrimp sandwich that's actually rather good. Taleggio melted around smoked salmon sounds slightly vile as an antipasto, but it's quite tasty—and the accompanying quartet of stuffed mushrooms and clams are hot, fresh, deliciously crumbed. With winter's tomatoes wan, the house offers soft, fresh mozzarella with smoked salmon instead,

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anointing both with a splash of olive oil. A huge artichoke steamed in a potent broth almost to disintegration makes for surprisingly good eating. Yet at lunch, the mozzarella is pedestrian, the stracciatella callow, and the mixed hot antipasto seems weary, like last night's leftovers.

Pale-green spinach purée graces wide, green pasta serenata. A version in white is cheesy and nicely gratinéed. Cannelloni and lasagna are so banal it's hard to believe anyone in charge has even looked at them for a decade. Collops of whiting on angel's hair is a reasonable invention, but some magic is needed to make the dish work.

That same whiting on its own as the fish of the day is soft and unappealing. And I wish the veal roll and the chicken natalina were as satisfying to eat as they are beautiful. But the eggplant-wrapped veal nightgown is still a winner (though perhaps its tomato sauce lacks some pizzazz). Chicken scarpariello with sausage needs resuscitation by garlic and less time on the fire. Perhaps there's no way to wrap chicken livers in prosciutto without sacrificing their texture. Real parmigiana from Reggio instead of Argentina would help, too.

Nicola's desserts are still very sweet, often heavily dosed with liqueurs, and wear passionate ruffles of whipped cream. Berried zabaglione in a goblet is good, and so is a rich chocolate-hazelnut gianduja roll. But the killer, created to smother any vestige of prudence, is dense rich chocolate velvet in a crystal "balloon," topped with raspberries nested in a chocolate shell.

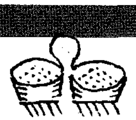
At lunch, the staff seems overtaxed. It takes three requests to get a glass of water. At night, the house runs more smoothly, and the maître d' invites us to tour the oenophilic Fort Knox below. A wonderful old-fashioned brick cave, it shelters rare Burgundies, aged California Cabernets, precious Bordeaux, and a vast collection of Brunellos—a legacy to go with the memories.

Nicola Paone, 207 East 34th Street (889-3239). Lunch, Monday through Friday noon to 1:30 p.m.; dinner, Monday through Saturday 5 to 9:30 p.m. A.E., C.B., D.C.

LUSARDI'S

A CULINARY HISTORIAN could write a genesis listing the begats that begat Lusardi's out of Parma out of Elaine's, not to mention all its stylish saloon siblings with their look-alike dress—dark-wood paneling and beige walls, bare oak floors and posters, the bar where you console yourself till some earnest yuppie surrenders your table. For a

LUSARDI'S: FETTUCCINE WITH VOLUPTUOUS SOFT PORCINI, CRÈME BRÛLÉE UNDER A THICK CRACKLE OF CARAMELIZED SUGAR.



while two years ago, Lusardi's was hot. But the ficklest chiclettes have moved on—and perhaps the chef has, too.

Still, Lusardi's is bustling at night. Waiters dash frantically, with no time for warmth or even feigned interest. "They can't be Italian," an Elaine's-and-Elio's fan complains. "They don't even flirt." They also can't seem to remember the fried zucchini. No matter. It is thin-slivered but greasy, the oil tasting stale. Bland mushroom salad (a splash of oil helps), Caesar salad marred by second-rate leaves of romaine, thin penne in a vodka sauce that tastes like Campbell's cream-of-tomato soup, lackluster fried swordfish (with tomatoes and snipped basil on top), three unthrilling veal scallops in Gorgonzola cream with what taste like canned mushrooms, sole so soft it's falling apart—what a sad repertoire. Only reasonably good clams Cassino (moist crumbs under crisp bacon), good porcini'd tagliatelle, and moist chicken scarpariello deliciously garlanded with garlic rescue us from abject despair—before leaving almost $100 for two.

Lunch with only two or three tables filled and one waiter racing between bar and kitchen is equally uneven: stale bread, cotton tomatoes, disintegrating basil, acrid garlic, overdone string beans, gray chicken livers mysteriously abused, an iodine-tinged shrimp stuck in an otherwise quite lovely fritto misto di mare—the fried calamari is especially tasty. Mostly good enough pasta—pleasant tortellini, delicious paglia e fieno in cream, fettuccine with voluptuous soft porcini—chilled zabaglione on sublime raspberries, and crème brûlée under a thick crackle of caramelized sugar confirm the judgment that Lusardi's may be a neighborhood alternative. I remind myself that tastes vary, and most New Yorkers will be happy here. But for me, it's definitely not worth a detour.

Lusardi's, 1494 Second Avenue, near 78th Street (249-2020). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5 p.m. to midnight, Sundays till 10:30 p.m. A.E.

CAMPAGNOLA

WITH UPTOWN crowds frittering away fortunes on taxis to make the frenetic scene at Ecco in TriBeCa, it ought to make dollars and sense to clone Ecco's act uptown. And that is what Campagnola set out to be—the Ecco menu and metaphor in a *faux*-rustic setting. Marvel at the propman's art: shingles and bare brick, hanging copper and kitchen tools, ribbons of sausage and scraggly plants only a brown-thumb gardener could love. On an early visit, the Fonz is feeding. I spy Roy Scheider. A rag-trade gathering dressed for the kill look as if they just came from a shooting for *Details* magazine.

We send our waiter shopping for us among the temptations of the antipasto display. Though the choice seems somewhat skimpy at $9.50 a person, all the

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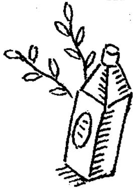
CAMPAGNOLA: WHO CAN RESIST WHAT THE WAITER DESCRIBES AS 'LADY'S FINGERS IN CHOCOLATE AND CRÈME FRAÎCHE'?



stuffed and marinated vegetables, the lemon-drizzled sea creatures and spicy sausages make for an impressive overture to a dinner that might cost $130 for two. Orecchiette, little pasta ears, tossed with broccoli, sausage, and garlic is lush, lacquered with butter and oil, but a listless puttanesca, tough pappardelle alla casalinga with ricotta, watery tomato, and cream, leatherized fish, greasy lamb chops, and a raw-at-the-bone veal chop make me think it best to give Campagnola more time in rehearsal.

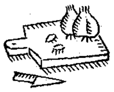
Late supper a few months later is quieter, but the kitchen is still feeling its way. Chewing prosciutto by the chunk is practically an aerobic exercise. Otherwise, the cold-table bounty is as wonderful as remembered. But the little roses are dying in our vase. Bread cut early in the evening is already stale, and a vibrant pizzaiola sauce can't disguise the brutal overpounding of the veal. But breast of chicken in porcini'd cream is reasonably moist and high on flavor. Who can resist what the waiter describes as "lady's fingers in chocolate and crème fraîche," tirami su by any other name?

Now it's time for lunch. There's not another soul in the place. Assured that the chef is in, we watch a steady parade from the street, minions toting covered dishes from . . . who knows where? Again, the zest of the cold antipasto fills us with hope. Vegetable slivers with broccoli florets in a tomato-tinged broth make a pleasant, gentrified minestrone. Dried porcini in a creamy fettuccine are oddly chewy. Though capellini is perfectly cooked, the vegetables alla primavera are simply dull, and puttanesca is a washout, half finished (I know this is a fast sauce, but it's supposed to be cooked, not simply combined). A handsome thick cut of swordfish, ordered "rare," is, sad to say, not rare at all. And veal milanese ("breaded, sautéed with butter," the menu promises) arrives shingled with tasteless tomato and arugula, its batter unseasoned and greasy.

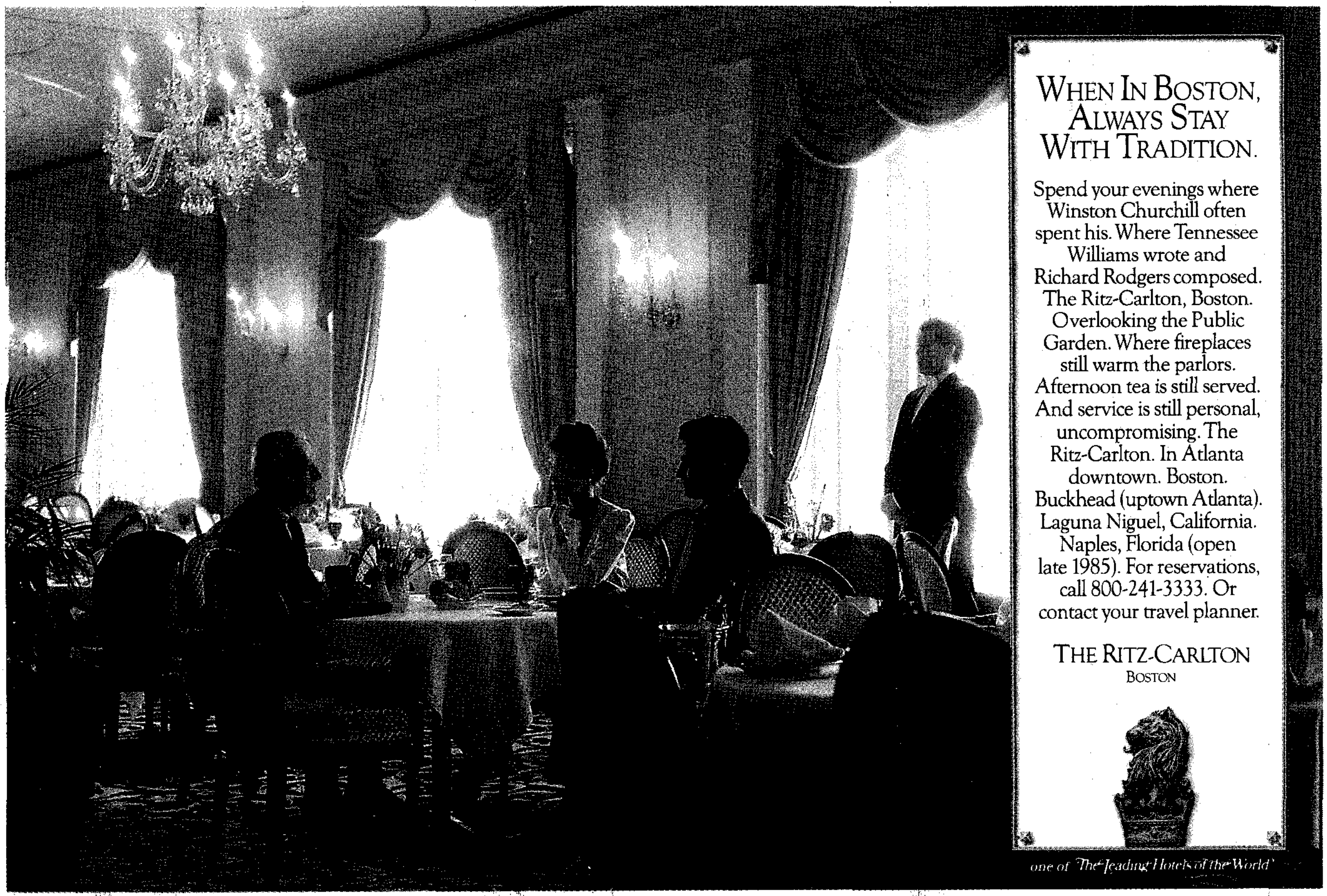
Our captain is proud of his desserts. "I make them myself . . . be my guest," he urges, offering mousse that could well be nothing but melted chocolate, and bright-yellow pudding that seems to be rice on first taste but is actually curdled egg studded with apricot and amaretti cookies, laced with Amaretto.

Campagnola, 1382 First Avenue, at 74th Street (861-1102). Lunch, Monday through Friday noon to 3 p.m.; dinner, daily 5:30 p.m. to midnight. A.E., C.B., D.C., M.C., V.

CAVALIERE



CAVALIERE HAS CERTAIN AIRS. It's not quite so improvisational as West Side feederies . . . well, used to be. Pink is the first impression, then a jutting bar framed in light wood. The mirrored ceiling in the front dining room makes you feel as if someone is sitting on your head. Out back, the glass-wrapped "garden" lets you gaze into the neighbors' win-



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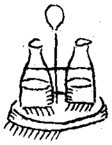
dows. And with modest skill, the kitchen deals food at moderate prices (entrées $12 to $17.50). Middlebrow tastes seem mollified. I can't imagine anyone crossing town to eat at Cavaliere, but it seems to please the neighborhood.

Zucchini, thickly breaded, has no virtue at all, and calamari tastes twice-fried. But crisp wedges of battered mozzarella can be good, and the little thimble of tomato sauce served alongside wonderful. Try robust minestrone or a decent Caesar salad (perhaps a bit skimpy). But your lust is for pasta. Too bad noodles come stuck together. The clams riding atop linguine may be toughened, their broth somewhat blah. The pedigree of the artichoke hearts with your tortellini is suspect. But risotto perfumed with an intensity of dried porcini is surprisingly good. I have little luck with entrées here: fish past its prime, clumsy sauces, veal humbly floured, with artichokes that taste chemical. A hearty toss of chicken, beef, sausage, and potato may have a peasant charm for some, not for me.

Fudgey chocolate cake with raspberry filling will surely comfort. Though the sound of whisking fills the house, zabaglione is a gamble. Ours didn't ever quite come together.

Cavaliere, 108 West 73rd Street (799-8282). Lunch, daily noon to 4 p.m.; dinner, Mondays and Sundays 5 p.m. to midnight, Tuesday through Thursday till 1 a.m., Fridays and Saturdays till 2 a.m. A.E., D.C., M.C., V.

NANNI



LONG AGO, I FELL IN LOVE with the earthy amatriciana vigor of Nanni. Sure, it was just a tacky little joint with travel posters on the wall—but there was a full dinner guaranteed to paralyze a trencherman for just $9. Yes, that was thirteen years ago. But Nanni is the same dowdy little trattoria with antipasto in steel cafeteria pans, tables pressed tight against each other. And at lunch today, a breast of chicken is $24.

Granted, Prince Albert of Monaco is perched in the corner. Granted, the $24 chunk of bird is exceptionally tasty. Giant rectangles of pasta billed as malfatti—oozing spinach-flecked ricotta—are wondrously lush, and the spaghetti alla matriciana is provocatively smoky. But too much of what we taste lacks all pizzazz. The seafood salad does not sparkle. Ziti under a melt of cheese looks better than it tastes. Even my old favorite, fettuccine in Nanni's special creamy tomato sauce, is scantily mushroomed, a ghost of its once haunting wow.

Nanni himself, in a burgundy V-necked pullover, disappears into the

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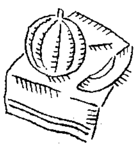
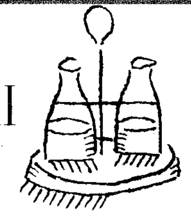
LELLO: CALAMARI AND CHICKEN ARE REDUCED TO RUBBER, BUT LUSH, CUSTARDY TIRAMI SU IS POSITIVELY CELESTIAL.





kitchen. Perhaps inspired by my presence, he loses his cool. Good veal scaloppine is mercilessly overwhelmed by an overdose of potent sage. And the mammoth veal chop is dry. But the fish of the day is a moist, carefully cooked winner. The price tags here are a scandal, easily $100 or more for two, but the businessmen gathered at lunch don't seem to mind. And my women friends find the gender ratio positively thrilling.

Nanni, 146 East 46th Street (697-4161). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5:30 to 11 p.m. A.E., C.B., D.C., M.C., V.

ENNIO & MICHAEL

WHAT ENNIO & MICHAEL lacks is charisma . . . a winning personality. True, it is possible to dine well on the unabashedly Southern Italian cooking here. Certainly, the crowd is cheery. Still, I feel cool. Neither Ennio nor Michael projects much passion . . . indeed, it isn't easy to get their attention. Maybe the birthday-gift-wrap look of the wallpaper in sweet-sixteen pastels is a false note, pretty as it is. Timely too. There are two birthday serenades this Saturday night, both painfully off-key.

Dip into wonderful shoestring zucchini fries while you ponder the menu. Stick to spiedini alla romana—all at once crispy, melting, and lush—or a good sampling of zesty odds and ends in the hot antipasto, or a lemony tenderness of calamari, octopus, shrimp, and black olives that is humbly dubbed "fish salad" (inexplicably, available only for two). Stuffed mushrooms, livelier than most, are a decent alternative, but the antipasto assortito is mundane. Rigatoni in a prosciutto-studded tomato sauce is nicely al dente. And though the tortellini is good, fat green tortelloni in tomato cream is even better. But special pesto-stuffed half-moon agnolotti is the prize. A variation on puttanesca—oil, garlic, and olives with basil instead of tomato—tastes like Italy to me.

Chicken with sausage, beef, and potato cubes plus hot pickled peppers is zesty and good one evening, overcooked on a second try. Zuppa di pesce, tenderly cooked sea creatures and tilefish (a bit dry), is merely moistened with tomato-tinged broth. Forget ossified osso buco, and beware of roast lamb tough as army-boot leather—it took chutzpa or sheer indifference to let it out of the kitchen. This is one spot where topping a crisp-fried pounded veal cutlet with salad greens in vinaigrette turns it into a bog.

Cannoli are freshly filled here and confetti'd with chocolate bits. A light, fluffy cheesecake is quite pleasant. With espresso and a modest wine, dinner for two might total $85.

Ennio & Michael, 504 La Guardia Place (677-8577). Open Tuesday through Thursday 5 to 11 p.m., Fridays and Saturdays till 11:30 p.m., and Sundays 1 to 10 p.m. A.E.

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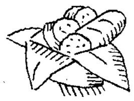
PARMA



I WALK INTO PARMA. I HAVEN'T BEEN here for months, and for a moment—in wood-paneled, bar-to-the-left, tables-to-the-right confusion—I think I am at Elio's, just a few blocks away. Anyway, I don't see anybody famous, so I figure I must be in Parma. My companion recognizes a man he knows who manufactures leather pants. Then I feel positive I am in Parma. This saloon is much loved, I know. And though modish food factories proliferate, its claque remains loyal and claims to be fed well.

Over the years, I've had several pleasant meals here. But my most recent outing is discouraging (especially at $95 for two). For sure, I know I hate restaurants where I can't put drinks sipped at the bar on my check for the evening. (Parma is not alone in this crankiness.) And tonight, what should be firm is mushy, what is firm should be mushy. Everything in between is salty, rawish (as in bacon), floury, tasteless, tough, and faded. I've had better nights . . . even here. Parma is not a place I'd ever return to by choice—but if my Parma-loving friends outvote me some evening, I'll order gnocchi in four cheeses and the zabaglione. It is cool and smooth.

Parma, 1404 Third Avenue, near 80th Street (535-3520). Open daily 5 p.m. to midnight. A.E.

LELLO

WHAT IS IT ABOUT Lello New Yorkers adore? Perhaps it's a certain upholstered chichi—the costly decorator touches, Aubusson intimations, all vaguely identifiable as posh—a subliminal Velcro that keeps them glued to the bar waiting for tables to clear. Perhaps it's the cosseting service. Even upstairs in what is surely Siberia, the style is professional. Captains do not merely gaze. They see. They anticipate. They respond with grace. Perhaps it's even the food. Only those of us who wept when Le Plaisir closed and wept again when Dodin-Bouffant gave up the ghost would sneer at Lello's kitchen . . . only the fussiest, truly spoiled mouths. Like me.

Most everyone else will be lulled by the familiar, by the lovely flourishes of presentation, by costly food that is disappointing in exactly the way it is at a thousand mediocre and expensive restaurants (where a dinner for two, as here, can cost $125 and up): timid seasonings, sauces with no finesse, calamari and chicken re-

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*For definitions of "pure" and "virgin," see ad: "Berio and Bertolli are virgin olive oils. FALSE." also included in this magazine.

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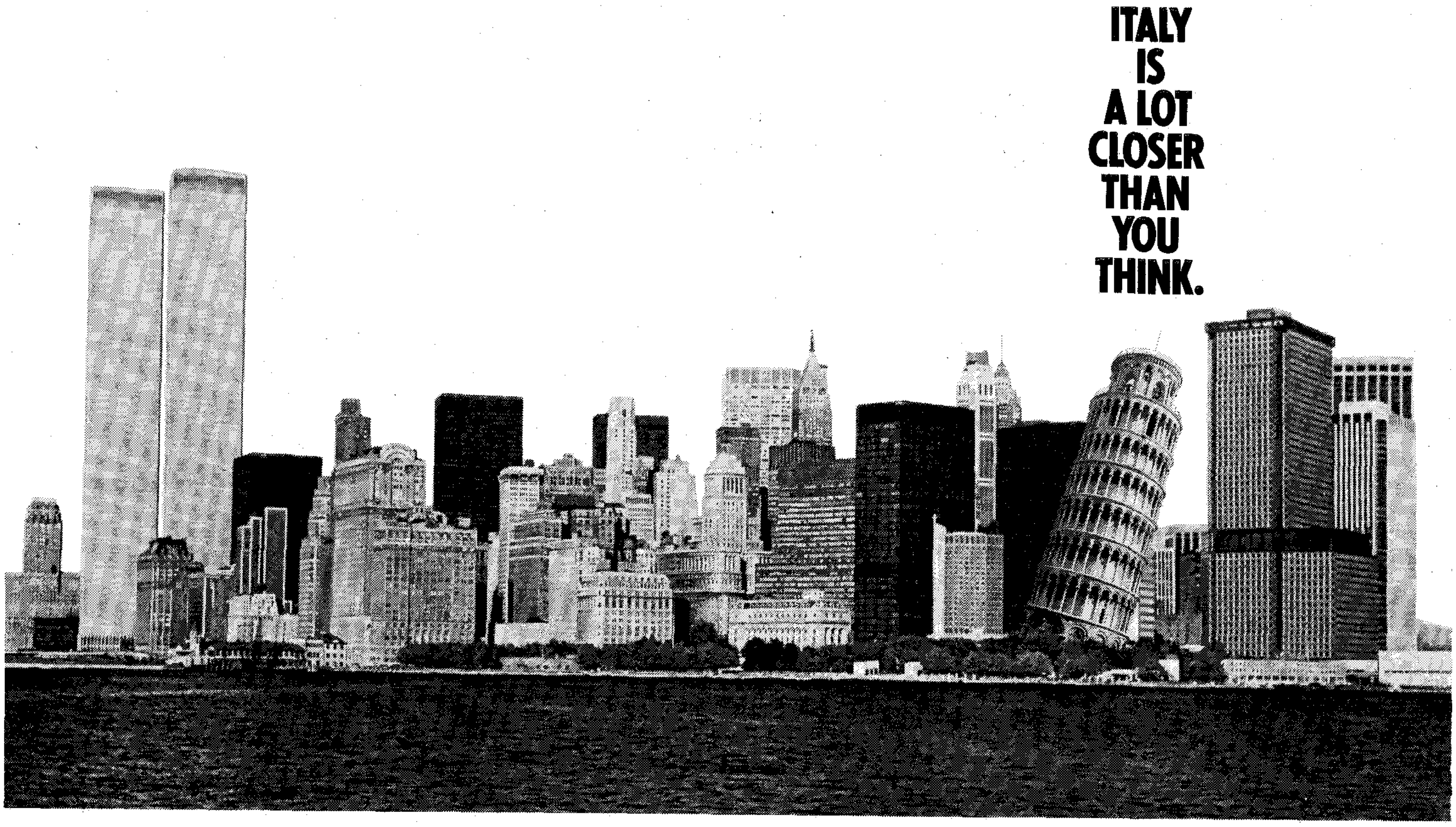

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duced to rubber, fresh artichokes tortured and bleached till they taste preserved, veal chops toughened and shrouded in pasty anonymous mushrooms, overcooked swordfish, red snapper of suspect age, and those minuscule so-called scallops that cook in seconds to the texture of erasers. The Bay Scallop Anti-Defamation League should get these imposters banned.

I could go on, but I'm losing my appetite. It seems kinder to tell you what's wonderful, in case fate leads you to Lello. Try red peppers and anchovies perfumed in oil with a faint scent of the grill, or thin carpaccio that is cold but remarkably savory. Paglia e fieno mimosa with prosciutto, peas, and cream or an unclassic carbonara is quite edible, and my friends love the risotto certosina, with shrimp and asparagus, though it doesn't taste Italian to me (no half-orders of pasta). Almond délice is good, even better when it's fresh, and lush tirami su in a sherbet goblet is positively celestial.

Lello, 65 East 54th Street (751-1555). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 5:30 to 10:30 p.m., Fridays and Saturdays till 11 p.m. A.E., C.B., D.C., M.C., V.

PINOCCHIO

WHEN PINOCCHIO was a refreshing fluke, a tiny storefront where you could eat for a song in this Upper East Side Zip Code of affluence, everything won raves. Maybe the chef has recently got mired in the doldrums. Even expanded, Pinocchio is still a hole-in-the-wall times two—dim and crowded, a somberness in brown with a modicum of light from the see-through grape clusters of its chandeliers. Young people hold hands. Better they should hold their wallets. If they're hungry, two can drop $100 for dinner here. And they better bring cash: Plastic is forbidden (an inconvenience someone might mention when you call to reserve).

Not that discriminating mouths can't find a measure of fulfillment: Chicken-liver purée on crostini, lightly floured pleurote mushrooms sautéed in garlicky oil, fettuccine with salty tomato-tuna-and-anchovy sauce or an exhilaration of wild porcini in cream, and a crisp breaded Milanese cutlet garlanded with endive, radicchio, arugula, and pungent basil in a vinaigrette that flavors without canceling out the crunch—all are delicious.

Still, the service is somewhat manic-depressive, even vacant—glasses and ashtrays pile up till you need to move to another table or, better, leave, rather

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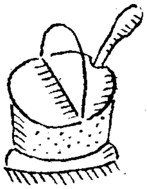
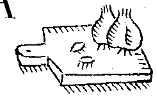


PINOCCHIO: CHICKEN-LIVER PURÉE ON CROSTINI IS DELICIOUS; MELTING PARMIGIANA ON SALAMI IS PRE-'JOY OF COOKING.'

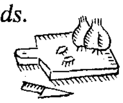


than suffer a mush of carpaccio, zucchini sautéed in fusty oil, critters from the Dead Sea lying ossified in your capellini, string beans drowning in a muddy red sauce, and what tastes like delicatessen turkey—the so-called "special" of the day. Five dollars for two small stuffed mushrooms strikes me as greedy. "Lo speck" turns out to be bland luncheon meat. An odd orange sauce does nothing for raw-mushroom insalata. Melting parmigiana on salami is pre-*Joy of Cooking.* Veal thins pounded to the texture of wrinkled construction paper with prosciutto sandwiched between is what Pinocchio calls "saltimbocca," meaning "jump into the mouth." Not my mouth, please.

Budino al caffè, a dense little mousse; rich, dark, intense chocolate cake; or sweet, good zabaglione on berries might dispel some of the gloom. But beware of cannoli cream—it tastes like the stuffing of a pillow.

Pinocchio's nose keeps growing.

Pinocchio, 170 East 81st Street (650-1513). Open Tuesday through Sunday 5:30 to 10:30 p.m. No credit cards.



JOE'S RESTAURANT

After 44 years on MacDougal, Joe's is a Village landmark, and I suspect the neighbors are still drawn here more out of habit than taste. If Joe's ever basked in gastronomic glory, Southern Italian-style, I must have missed it. Robert De Niro, matinee-idol artists, and rock stars may still tuck in here—*Vogue*'s Anna Wintour assures me Joe's is the hangout for an odd lot of folks who could go anywhere else. But with dinner around $90 for two, they have to be oblivious to such insults as soggily inedible fried zucchini, a decent enough spiedini alla romana ruined by inadequate warming, veal chops cooked gray and dry, scampi that are just everyday shrimp in a less-than-thrilling anchovy glaze, vapid boiled-beef soup, thickish sauces, too chewy sausage, a zuppa harboring pesce that have seen better days, and a mundane cold antipasto platter with only one redeeming virtue—no sign of radicchio.

There are a few flashes of skill. If friends gang up and insist on dining in the bleak gray-on-gray, pseudo-Art Deco'd, harshly lighted modernization of Joe's, try the stracciatella, lovely egg drops in a powerful broth; plain, homey, and delicious baked ziti; shells oozing ricotta; or green meat-filled ravioli so plump and tender they taste freshly homemade. (So why are the cheese ravioli hideously thick and tough?) Scallops of veal are fine in lemony piccata. At one dinner, the best taste is spinach cooked the old-fashioned way, wilted, garlicky, and wonderful. Since zabaglione can be whisked to order, it may be much too boozy, and the rum cake is dressed for the prom, with sugar frosting and minced maraschino cherries (plus an odd off-taste from the cold box). But the wet ri-

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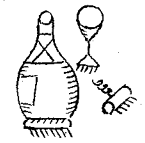
cotta cheesecake with candied fruit lurking about is a treat. And Joe's is just next door to Dante's, and the best espresso in town.

Joe's Restaurant, 79 MacDougal Street (473-8834). Open Mondays and Wednesday through Sunday noon to 11:30 p.m. A.E., M.C., V.



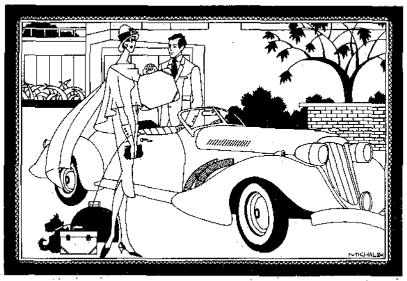
PATSY'S

CHAMPIONS OF PATSY'S CONSIDER it a citadel of Southern Italian cuisinary might. I fear the citadel is crumbling. Lunch is especially forlorn. Behind me is a man, surely a daily habitué, dining alone on minestrone and string beans. Our quartet is squandering $200 on an abysmal lunch (pastas average $12.50, entrées range from $9.75 to $22). What can you say in defense when the best appetizer of the day is tinned tuna with a light film of olive oil? Listless zucchini, turgid unseasoned calamari, lackluster pastas, an arid veal chop, an aging scallop of fish: It's as if hope has been abandoned along with onion and garlic. Chicken francese—flattened breast meat in a lemon sauce—is edible by comparison. And calf's brains are a custardy triumph. Though the glasses are chilled and dripping and the waiter spills wine on the table, he disarms us with a motherly "Don't eat so much bread," then offers "Gucci bags" for our leftovers.

Not that Patsy's lacks celebrants. We struggle for a spot among the throng ringing the bar at 8:30 one evening, waiting for tables to turn, then abandon the two-tone blue-mirrored ground-floor salon for boudoir-pink and forties pre-Raphaelite murals upstairs. The day's special pasta fagioli—bean-and-macaroni soup—is hearty and delicious. Spaghetti provenzale is zestily sauced with anchovies, garlic, olives, and tomato (no half-orders of pasta). And chicken sautéed with garlic, rosemary, mushrooms, and bits of crispy potato is a knockout. But veal is oddly gamy, and red snapper might as well be sculpted from balsa wood. Is the chef myopic to let dark-spotted basil out of the kitchen? I wouldn't be shocked if he were to confess that the escarole soup is merely dishwater. The dessert cart trundles mostly froth, but our captain makes a great zabaglione, subtly scented with Tia Maria and chunked with crumbles of amaretti cookies. If we fell into Patsy's on the road in New Jersey, we might be happy. But this is 56th Street . . . this is New York.

Patsy's, 236 West 56th Street (247-3491). Open Tuesday through Thursday and Sundays noon to 10:30 p.m., Fridays and Saturdays till 11:30 p.m. A.E., D.C., M.C., V.

WEEKEND ELEGANCE
A LA RESERVE



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NY4

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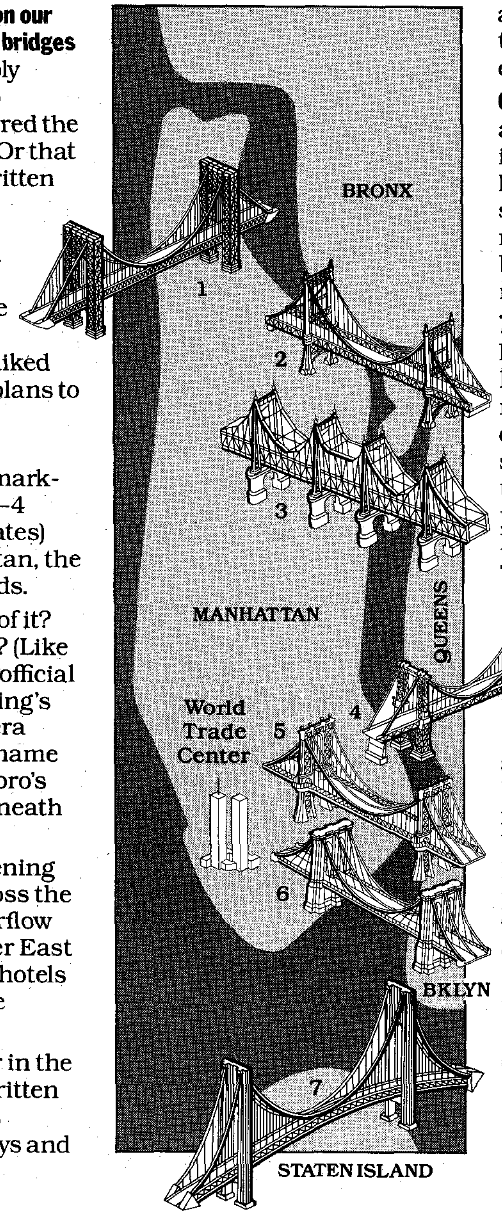

See the world from a quarter mile up on our Observation Deck and the romance of bridges takes on a special glow. (You probably didn't know New York City has 65 bridges in all. Or that it's considered the premier bridge city in the world. Or that much of bridge history's been written in New York.)

1. George Washington Bridge. Which bridge carries more traffic daily than any other in the world? The 179th Street connection to New Jersey, by George! The public so liked the original bare steel look that plans to clad the towers in granite were shelved forever.

2. Triborough Bridge. It's really a remarkable over-water highway system—4 bridges (including one that elevates) connecting 3 boroughs (Manhattan, the Bronx, Queens) and 2 river islands.

3. Queensboro Bridge. Never heard of it? How about "59th Street Bridge"? (Like Sixth Avenue, the official and unofficial names aren't the same.) Everything's contrary about this span. In an era when cable suspension was the name of the bridge game, the Queensboro's cantilevered, *lifting* from underneath the way a waiter holds a tray.

4. Williamsburg Bridge. Its 1903 opening turned a fashionable resort across the water, Williamsburg, into an overflow community for the teeming lower East Side. Almost overnight the posh hotels were shuttered and a remarkable industrial expansion began.

5. Manhattan Bridge. Third chapter in the history of suspension bridges written by New York, the Manhattan was opened in 1909. Carrying subways and a trolley (3¢ a ride), it helped complete the growth of Brooklyn begun by the other two spans.

6. Brooklyn Bridge. Once 17 ferries plowed across the East River to what was the independent City of Brooklyn. THE BRIDGE, history's first steel suspension span, changed all that. You haven't really seen it until you've traced its lacy beauty at dusk—gazing a quarter mile down.

7. Verrazano-Narrows Bridge. World's longest suspension bridge. This Brooklyn-Staten Island connection was named for the Italian navigator who discovered New York harbor. Does its slender vaulting elegance truly surpass the solitary majesty of the GWB? Cast your vote at the Observation Deck, 107th floor.

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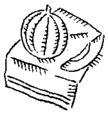
NEW YORK BEGINS AT THE WORLD TRADE CENTER

THE PORT AUTHORITY OF NY & NJ



ALFREDO

THE YOUNG ENTREPRENEURial chefs are ambivalent about restaurant critics. They love our pats and respect the power—but deep inside, they think our judgments are whimsical, our motives suspect, our palates hopelessly inferior. So I'm pleased that my guests lunching today at Alfredo—a duo of celebrated chefs—are gaining new respect, at least for my stamina and dedication. "Is it like this often?" one asks. "How do you go on?"

It is a particularly bleak interlude in this light, spacious dining room, with its teal-blue drapes over filmy sheer curtains, its lush marble-swirl carpet, ivory banquettes, and soft splash of yellow lighting that evoke the elegance of a ladies' powder room in a fancy hotel. Soups are watery, bland, lukewarm. The peppers taste as if they've been left out overnight in the rain. Tough ravioli, veal floury or unseasoned, swordfish of suspect age—insults multiply. Only the thin taglierini with minced walnuts is really appealing.

Not that *il padrone,* Gianni Minale, isn't trying. The menu reveals a sincere creative effort. Scaloppine of salmon with capers and champagne, baked goat cheese on toast, striped bass in a thyme-scented red-wine sauce defy classic Italian cliché, tangle head-on with the *nuova cucina.* Alas, stuffing cannelloni with Fontina, radicchio, and minced chestnuts, then letting it lie there naked on the plate is only half an idea. Piercing carrot rounds, threading them with a scallion ribbon, and lashing them to limp snow peas is a joke.

In better moments, the kitchen delivers sparkling salad, spectacular fresh clams, risotto primavera with bits of vegetable and intense porcini, nicely firm tagliatelle tossed with radicchio, pancetta, and Parmesan, a creaminess of taglierini worthy of its fresh, earth-scented truffling, and tasty lamb chops oozing béchamel and Parmesan. But grouper is sadly overdone, and veal in a sweet-and-sour sauce as tasteless as turkey breast. An attempt to serve semifreddo, seemingly for the first time, turns into a farce because the concoction is frozen rigid. A wedge of good chocolate cake might keep you calm enough to pay the bill, which can run $135 at dinner, perhaps $80 for two on the $19.50 prix fixe lunch, which doesn't include dessert. ◂

Alfredo, 240 Central Park South (246-7050). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Friday 5 to 10:30 p.m., Saturdays till 11:30 p.m. (Closed Saturdays in July and August.) A.E., C.B., D.C., M.C., V. ■

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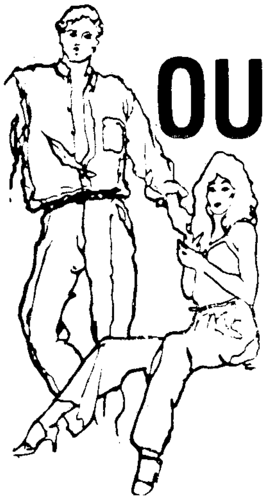

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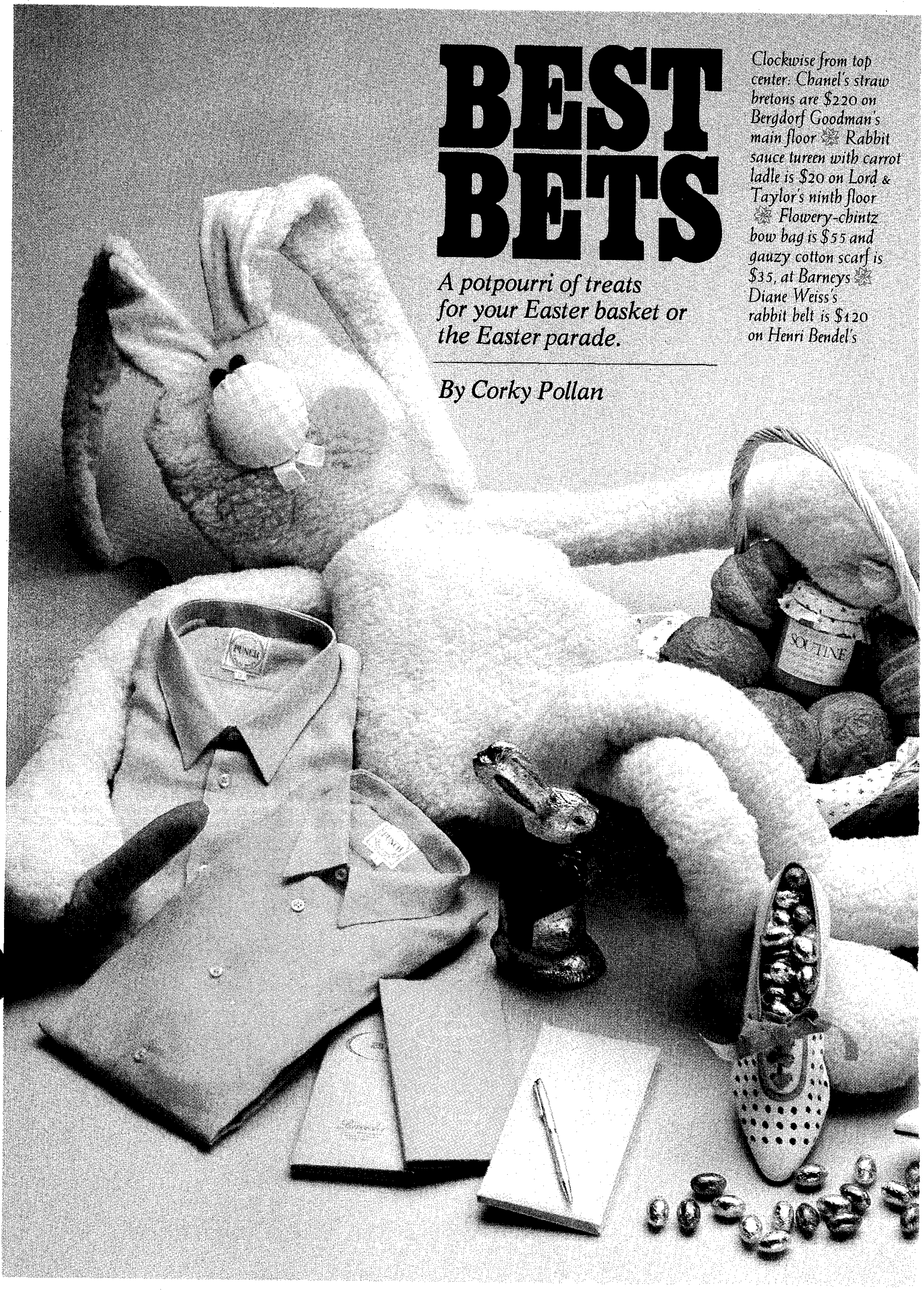
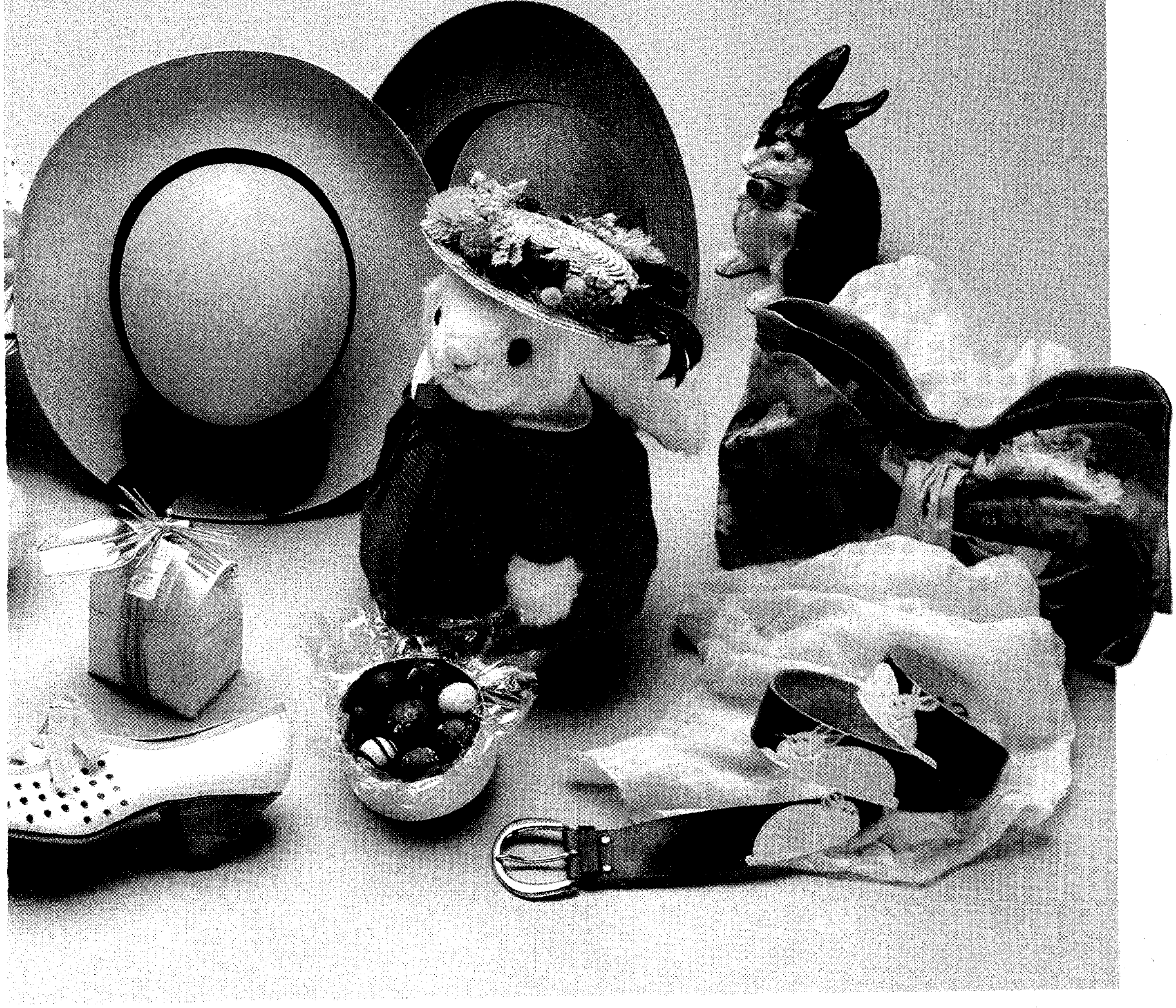
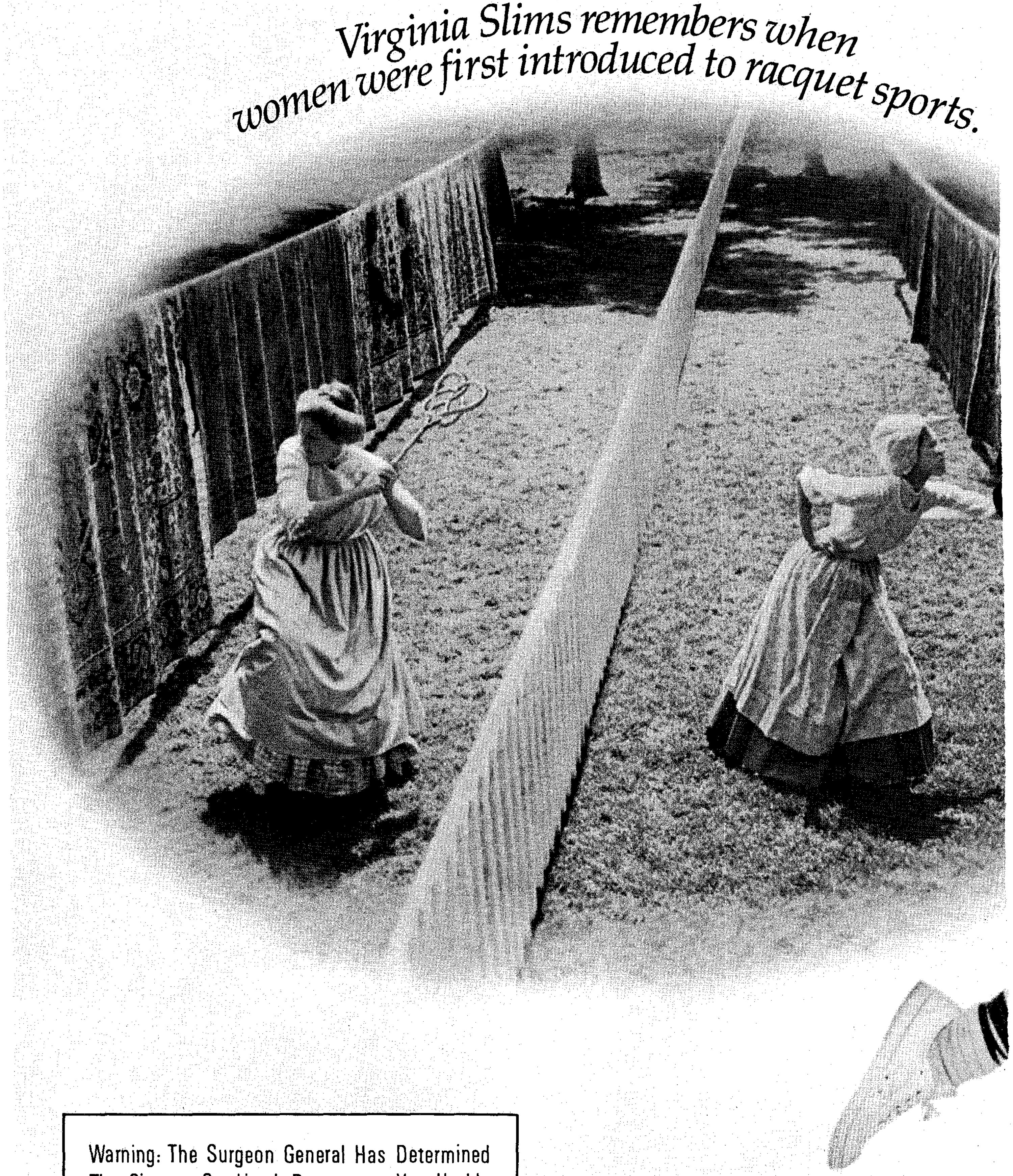
By Corky Pollan



Clockwise from top center: Chanel's straw bretons are $220 on Bergdorf Goodman's main floor ❋ Rabbit sauce tureen with carrot ladle is $20 on Lord & Taylor's ninth floor ❋ Flowery-chintz bow bag is $55 and gauzy cotton scarf is $35, at Barneys ❋ Diane Weiss's rabbit belt is $120 on Henri Bendel's *main floor ✻ Cuddly Esther Bunny is $29.75 at Penny Whistle Toys (1283 Madison Avenue, near 91st Street, 369-3868, and 448 Columbus Avenue, near 81st Street, 873-9090) ✻ Truffle-filled box (Esther's tiny flowered bonnet is the cover) is $25 at Neuchatel Chocolates (1369 Sixth Avenue, near 55th Street, 489-9320) ✻ The Thyme's bath salts come with a scoop and are $15 on Bergdorf's main floor ✻ Breezy pumps festooned with grosgrain ribbon are $150 at Lina Lee (Trump Tower, 725 Fifth Avenue, at 56th Street, 556-2678) ✻ Hershey's milk-chocolate eggs are $2.09 an eight-ounce bag at Gristede's ✻ Pineider's Capri note cards and envelopes are $9 for a packet of ten on Bendel's main floor ✻ Formally attired milk-chocolate rabbit is $10 at Bloomingdale's Au Chocolat, Macy's Cellar, and Godiva Chocolatier (701 Fifth Avenue, near 55th Street, 593-2845) ✻ Punch's sherbety linen shirts are $110 at Barneys ✻ Pirelli's sueded-rubber briefcase is $28 on Macy's fifth floor ✻ Floppy bunny pajama bag is $36 at Peanut Butter & Jane (617 Hudson Street, 620-7952) ✻ Easter basket filled with brioches, croissants, and an eight-ounce jar of tart lemon curd is $12 at Soutine (104 West 70th Street, 496-1450).*




Virginia Slims remembers when women were first introduced to racquet sports.

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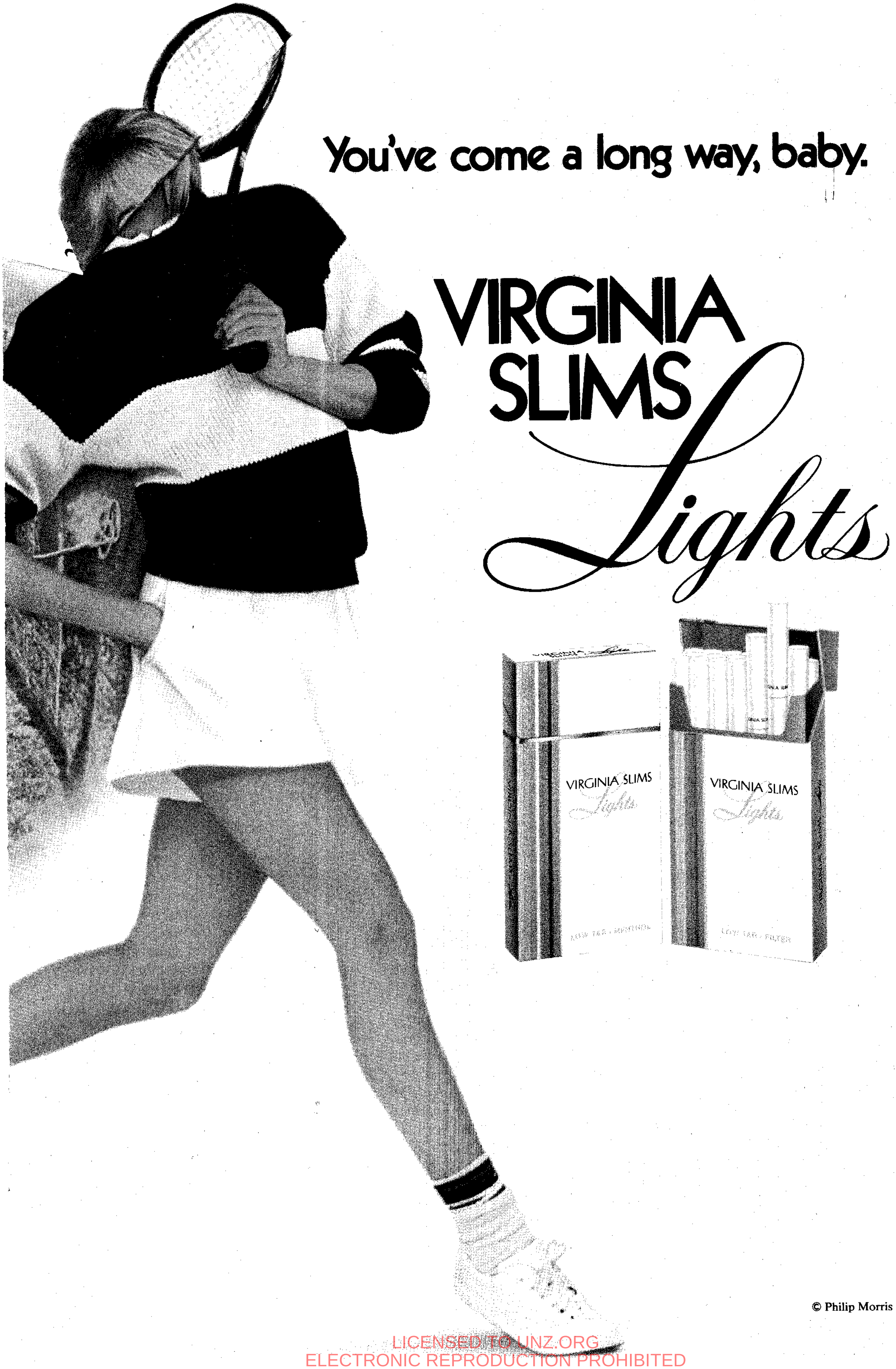
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Art/Kay Larson

THE BAD-NEWS BEARERS

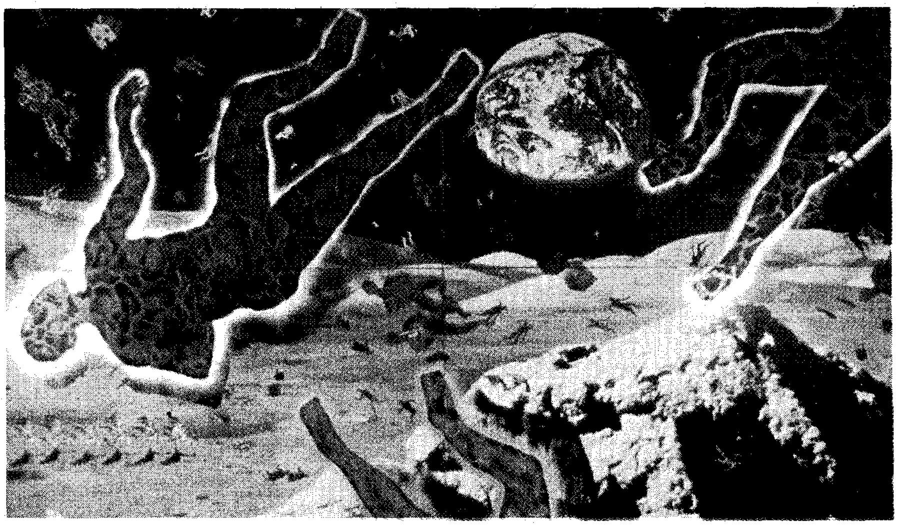
"...Sexy art, fast change, and faddism are the hallmarks of t
world today. The Whitney Biennial tells the story..."

BIENNIAL-BASHING IS A FAVORITE NEW York sport, and the **1985 Biennial** at the Whitney Museum is going to bring the bashers out in force. Stepping out of the fourth-floor elevator, you come up straightaway before Tom Otterness's head-high plaster wall topped with a row of bloated bumpkins, males and females gyrating with the regularity of pistons on a camshaft: sitting down, bending over, spreading cheeks, presenting pudendal lips, presenting penises. This jolly crew's industrial engine is being run on the steam of sex, and it could be considered a metaphor for the mechanical propulsion system that increasingly seems to run the art world. Sex, sexy art, fast change, and fads are the fuel, and the outcome is barefaced effrontery.

There is always an eagerness to kill the messenger. Misunderstanding the Biennial drives one to declarations of disaster. What most people forget is that this show, by definition, is an Easter parade. The Whitney is called upon to give us the "new" every two years, as dutifully as the tabloids print headlines. Artists enter the show because something in their recent work has snagged the attention of a sprinting curator. The selection process is therefore akin to a game of free association; the outrageous is more likely to win out over the sober and steadfast. There are virtues to the journalistic quick take. Over the years, the Biennials have been consistent barometers of New York fashion. Or, to say it another way, the problem is fashion; the Biennials are merely barometers.

An electronic laugh-track giggle is this year's theme song, and it's been accurately transferred from the Lower East Side and the outposts of SoHo. I can see the younger generation, in fact, scorning the Biennial because it includes only such an obvious and aging mentor as 27-year-old Kenny Scharf. One of Scharf's phantasmagoric landscapes, populated by a race of grinning idiots, announces itself behind Tom Otterness's wall. Next to it are two bits of mannerist posing by the infinitely overrated Jedd Garet. The wall's great divide separates these youngsters from the older generation, typified for some reason by Robert Kushner. I've always considered Kushner a virtuoso lightweight, but in this context, his voile-and-lamé wall hangings are wistful reminders of an era of (relative) elegance and good taste.

Scharf has also decorated the second-floor bathrooms, which are splattered with fluff and fluorescent paint as though for prom night on the IRT. (He painted his graffiti on paper, however; not even the Whitney would let him paint on the wall.) I suppose that an age ready to put Willem de Kooning's painted outhouse seat up for auction will not blink at an exercise as meaningless as this one. As I wrote last week, trash—especially electronic trash, the cultural junk of the McLuhanized 1980s—preoccupies anybody young enough to have learned it as a primary language. Compared with what's actually out there, this Biennial is as sober as a stockbroker.



Descent into hell: *David Wojnarowicz's* Science Lesson.

Typical of the new wave washing against Tompkins Square park is David Wojnarowicz's *Science Lesson*, a Boschian descent into hell presented in the language of comic books. Over a photograph of the Earth seen from the moon, Wojnarowicz has spray-painted figures in free-fall. A rain of earthly debris—cows, cars, planes, guns, houses, bird-beaked guerrillas sporting machine guns—settles like radioactive fallout onto the pristine moonscape. The moon, for most of us, has become an image of the rational goals of technology; it's a reminder of those glorious years when science held the promise of solving all our problems. Instead, it now seems that we would merely export those problems to the moon, which is here littered with the nightmarish consequences of the modern world gone mad.

You could also see *Science Lesson* as the story of a generation of kids for whom the rational promise of science has become littered with mental (sci-fi) trash. Picking their way through the blasted remnants of culture becomes a major preoccupation for artists. Some, like Jack Goldstein, are so seduced by the chilly affectlessness of reproduced images—postcards or photographs, in his case—that they make ennui their subject. A filigreed superstructure of theory supports Goldstein's bland paintings of lightning storms, but the pictures themselves are numb and empty, without even a postcard's fleeting authenticity.

If you turn right at Otterness's wall, you enter the room that describes this feeding frenzy among electronic images. Here are Wojnarowicz, Goldstein, Cindy Sherman, Richard Prince, the perplexingly persistent Ed Paschke, and two artists whose cynical wit saves them, Jenny Holzer and Barbara Kruger. (Dara Birnbaum's video installation, *The Damnation of Faust,* doesn't seem to fit.) Elsewhere around the Whitney are occasional reminders of the sources of this line of reasoning: John Baldessari's sly propositions about visual thinking, Bruce Nauman's flashy wordplay in neon.

We're so inured to scanning the Biennial for this year's outrage that the calmer moments are harder to see. There are quite a few, actually. A left turn at Otterness's wall brings you to a cache of sculpture—none of it surprising, all of it welcome. Donald Judd, whose early work so electrified New York last season, has also begun to attend to his late career, with new boxes that are as fine as any he's done. John Duff's scuffed and gnarled forms look good; Bryan Hunt's tall bronzes look even better. The man of the hour in sculpture is James Surls, whose cyclonic tree-creatures—staggering across the floor as though infected with St. Vitus's dance—sum up the moment without succumbing to it.

Jasper Johns returns again to the Biennial, and his plight is a clear indication of the state of painting: not quite dead, as it was declared to be in the early 1970s, but beset with terminal doubts. At the Whitney are two works by Johns. The first, from a recent show, includes his familiar repertoire of puns on the nature of illusion. The second is a hard-edged, black-outlined version of the first, a parody of a parody of the act of painting. Johns seems to have been thinking hard about how difficult it has become merely to paint a picture.

Difficult, but not impossible. The Biennial is carried not by the flash and glitter but by the artists who ignore these confusions and simply go on painting. Theirs is the real act of courage. Elizabeth Murray, steadily and quietly, is becoming one of the finest artists of the decade. She is practicing a kind of space-age origami: canvases resting edge over edge, yet holding an image in a deep hyperspace that flows back to meet the canvas surface. Like origami, their wit evades words, a sure sign of visual authority.

Susan Rothenberg, Greg Amenoff, Eric Fischl, Terry Winters—they are reminders that in an age of mannerist excess, the truth is the best revenge. Fischl's two paintings—the boy awakening to his body through rock 'n' roll, the aging artist fondling himself in defiance of death and social mores—are luminous and clear, with an emotional texture that is gently and perfectly described. Rothenberg's two paintings in grisaille are also delicately textured, yet their mood is haunting and melancholic. Painting at this level is not impossible, but it's difficult, and not to be achieved with instant gratifications.

There are always artists who don't fit this analysis: Ned Smyth, for instance, whose mosaic-encrusted columns are singular and handsome. And it's always amusing to see who didn't get in: Julian Schnabel, most spectacularly. But in general, scanning the Biennial this year gives you a quick summary of the art world's competing arguments. Artists who are convinced of the power of abstract painting have, oddly enough, become the traditionalists, occupying the place once reserved for realism. They are barely holding ground against the sirens' serenade from electronic media. The Biennial's organizers were right to include Scharf—not because they think he's a master (I assume they don't) but because he represents a generation. As usual, artists are telling us something we aren't exactly eager to know. The media have transformed modern consciousness. Sexy art, fast change, and cultural faddism are direct outgrowths of our habits of reproducing information. Scharf is merely the bearer of the bad news.

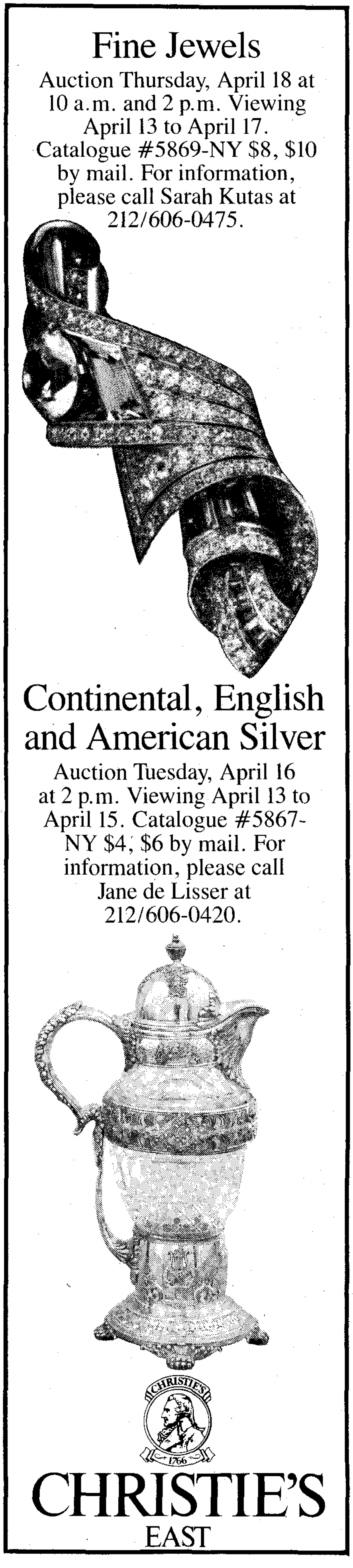
The Biennial exists to tell us such things. Its message would be less painful perhaps if New York's other museums were doing their job in mounting contemporary shows that separate the serious work from the cheap thrills. But if the Whitney had kept the cheap thrills out of the show this year, it would have been writing the wrong headline.

(Madison Avenue at 75th Street. The second floor closes June 2; the rest of the show closes June 9. As always, there is a separate film-and-video schedule, available from the museum.)

THE THIRD AND FINAL INSTALLMENT OF the Guggenheim's series on the life of Kandinsky merits a recommendation, even though his fading years were hardly burdened with brilliance. **"Kandinsky in Paris: 1934–1944"** is attentively documented by Christian Derouet, a curator at the Musée National d'Art Moderne and a specialist in this period of Kandinsky's life.

Kandinsky at his least awesome (and most decorative) is nevertheless a master. In his Paris years, he took more direct inspiration from biological forms—embryos, amoebas, mold spores—which were simplified in his paintings almost to cartoons. This interest was topical; the French Surrealists were also experimenting with biomorphism, in part because of Kandinsky's example. The Guggenheim has included works by other artists to draw such parallels.

The rest of the museum at the moment is host to the color-stained works on paper of **Helen Frankenthaler**—another recommendation. The lyricism in Frankenthaler's stained paintings has always seemed forced and unconvincing. For those who still subscribe to this commonly held notion, I suggest a trip to the Guggenheim. Working on paper, Frankenthaler achieves the casual, spontaneous clarity she struggles so hard with on canvas. Forget all the drumbeating on her behalf by critics promoting the Color Field line. It's possible, in this show, simply to enjoy her vibrancy. (Fifth Avenue at 89th Street. Kandinsky: through April 14. Frankenthaler: through April 21.) ■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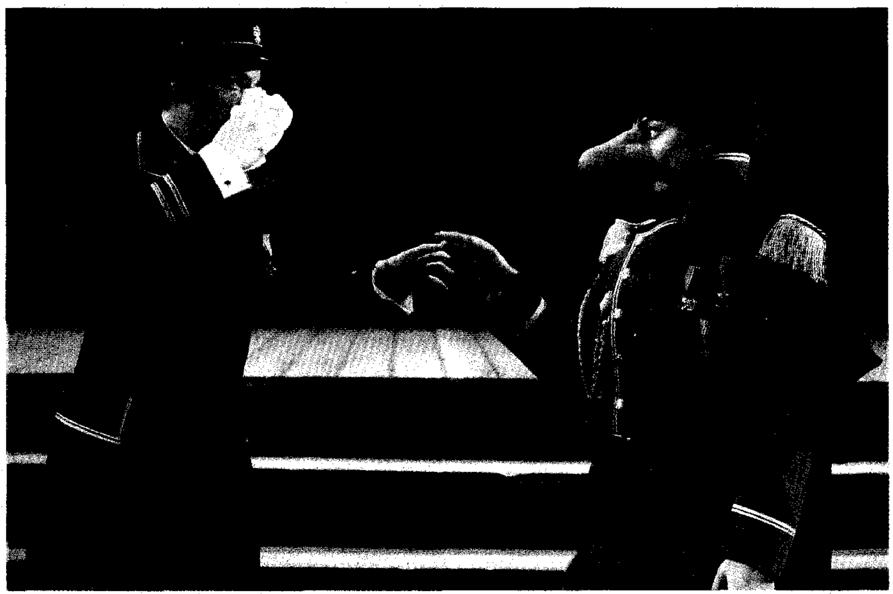
CHRISTIE'S 1766

CHRISTIE'S
EAST

Music/Peter G. Davis

POTLUCK OPERA

"...Shostakovich's wacky satire, *The Nose,* is brilliantly effective. Corsaro and Bel Canto made Boughton's *Immortal Hour* work..."



The seeker and the sought: *Ned Barth and Warren Mok in Manhattan School's* The Nose.

NEW YORK HAS ALWAYS BEEN FULL OF insatiably curious operagoers, most of them more than willing to take potluck on oddities resurrected from the past rather than sit through one more *La Bohème.* Any novelty will do, from a costly revival unveiled with great fanfare at Lincoln Center to cheaper goods humbly displayed in a SoHo church basement. These indefatigable operatic scavengers expect to endure trash and/or dismal performances and productions a good deal of the time, but occasionally their perseverance pays off and something worthwhile does turn up.

Last week, in fact, the faithful were rewarded with not one but two exhumations of more than passing interest, both presented in imaginative productions of unusually high quality: Dmitri Shostakovich's *The Nose* at the Manhattan School of Music and Rutland Boughton's *The Immortal Hour* performed by the Bel Canto Opera. These two works enjoyed a brief popular success during the 1920s, in Russia and England respectively, but neither had ever been staged in New York. Perhaps no neglected masterpiece was brought to light, but for a few moments at least the city's collectors of operatic curios could be heard purring contentedly.

Shostakovich was only 21 years old when he composed **The Nose,** and his precocious musical talent joyfully erupts in every measure of this wacky opera based on Nicolai Gogol's short story. The plot centers on the frantic efforts of Platon Kusmich Kovalioff to hunt down his nose, which has vanished from his face after a disastrous shave by a clumsy barber. Platon searches everywhere for the precious appendage, and by the time he recovers it we have been given a fantastic tour up and down Russia's multilayered military, religious, and bureaucratic society as it functioned under czarist rule—a subhuman system, Shostakovich slyly points out, that has changed very little a century after Gogol wrote his tale. Needless to say, the Soviet authorities of 1930 were not enchanted by *The Nose,* especially since audiences seemed to be enjoying it so thoroughly, and the opera disappeared from sight until it was revived in 1974, a year before Shostakovich died.

Possibly the composer went too far when he devised such an explosive collection of musical "wisecracks" to complement Gogol's subtly spiced satire, which innocently rolls off the tongue with a wickedly understated "who, me?" civility. Shostakovich, though, makes sure that no one will miss the point, right from the opening orchestral sneeze to the final drum tap as Platon pats his nose back into place. The vocal parts are just as vividly conceived as the instrumentation—the self-important police commissioner, for example, is made to sound doubly ridiculous when squeaked out in a tenor's highest falsetto range. Even the nose itself is personified and transformed into a singing character whose voice category is described as "nasal tenor." Occasionally overstated and excessive, the score to *The Nose* is still a brilliantly effective piece of music theater by a young genius. Shostakovich would surely have developed into one of this century's major opera composers. Unluckily for us, the Soviet establishment's fear of such a piercing dramatic vision soon forced him to concentrate on the safer abstractions of instrumental music.

The Manhattan School of Music rose splendidly to the occasion with a production of theatrical quicksilver and inspired looniness. Lou Galterio wisely took his cue from Gogol and directed the singers to underplay their roles—which they did to perfection, but without sacrificing a drop of the opera's acid humor. If anything, the message of the piece will always come across even more forcefully when acted with a straight face and such disciplined comic timing. The huge cast must have involved nearly every voice major in the school, and Galterio had them all performing as a superbly trained ensemble. Ned Barth's Platon, Keith Buhl's Police Commissioner, and Warren Mok's Nose deserve special mention, along with the student orchestra, which gave a stunning account of the difficult score under David Gilbert's alert supervision.

And now for something entirely different—**The Immortal Hour,** by Rutland Boughton, a British composer who lived from 1878 to 1960. Boughton may be virtually forgotten today, but in the 1920s he was famous for *The Immortal Hour,* which still holds a world record for the greatest number of consecutive performances ever chalked up by a "serious" opera. Staged in a London theater in 1922, the work became a sort of operatic *Mousetrap* that ran with few interruptions for over a decade. "People went again and again," writes British music historian Michael Hurd in his notes for the new Hyperion recording of the work, "spellbound by the music, the story, and Gwen Ffrangcon-Davies's performance

Photograph by Beatriz Schiller.

as Etain. In all operatic history there has never been a triumph so complete or extraordinary."

Neither Hurd nor anyone else has ever really succeeded in explaining why *The Immortal Hour* so fascinated London's aesthetes 60 years ago—most British commentators today seem a trifle embarrassed by the whole episode. The opera is based on an overripe verse drama by Fiona Macleod, an alias of William Sharp (1855–1905), who actually believed that his masculine and feminine personas existed independently (they/he/she even carried on a written correspondence). Saturated with exotic symbolism and containing florid language that would have made D'Annunzio blush, the plot vaguely suggests a Celtic variation on the Orpheus legend: Eochaidh, the High King of Eire, marries a mysterious creature named Etain, enjoys one year of wedded happiness, and then loses his bride when she returns to the realm of dreams whence she came.

In setting this strange story to music, Boughton produced a skillful pastiche in the familiar English mystical-pastoral idiom of Delius and Vaughan Williams. The score is certainly not facile or blatantly obvious, but neither is it especially memorable or distinctively original. Personally, the whole weird thing strikes me as unbelievably silly, pretentious, and beyond redemption or revival, but I suppose believers will always agree with musicologist Edward Dent's final verdict on *The Immortal Hour:* "One of those rare operas to which an inward surrender has to be made."

Frank Corsaro has clearly made that surrender. This director's productions are usually found in the major opera houses of London, New York, Berlin, and Chicago, not in the Joan of Arc Junior High School on the Upper West Side, where the Bel Canto Opera now holds forth. Apparently *The Immortal Hour* has fascinated Corsaro for years, but only Bel Canto was willing to give him an opportunity to stage it. And he managed to make an effective statement about the opera, even working with the Bel Canto's physical limitations. Using just a few white backdrops for a set, Corsaro created an appropriately timeless, mythic atmosphere through stylized movement, clever lighting effects, and a few suggestive props such as a long, billowing sheet. On the whole, it all worked beautifully, a fragile balance between poetic mannerism and theatrical vigor that seemed perfectly suited to this peculiar opera. Best of all, the cast acted and sang their potentially embarrassing roles fervently and with fiercely concentrated conviction, while Victoria Bond presided lovingly over a small but expert orchestra. The Boughton mystique may have been lost on me, but it was good to see the plucky Bel Canto functioning at its best. ■

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Books/Rhoda Koenig

IN THE MANGROVE SWAMPS

"...Redmond O'Hanlon and John Rothchild venture into the untamed interior of two dangerous places—Borneo and Florida..."

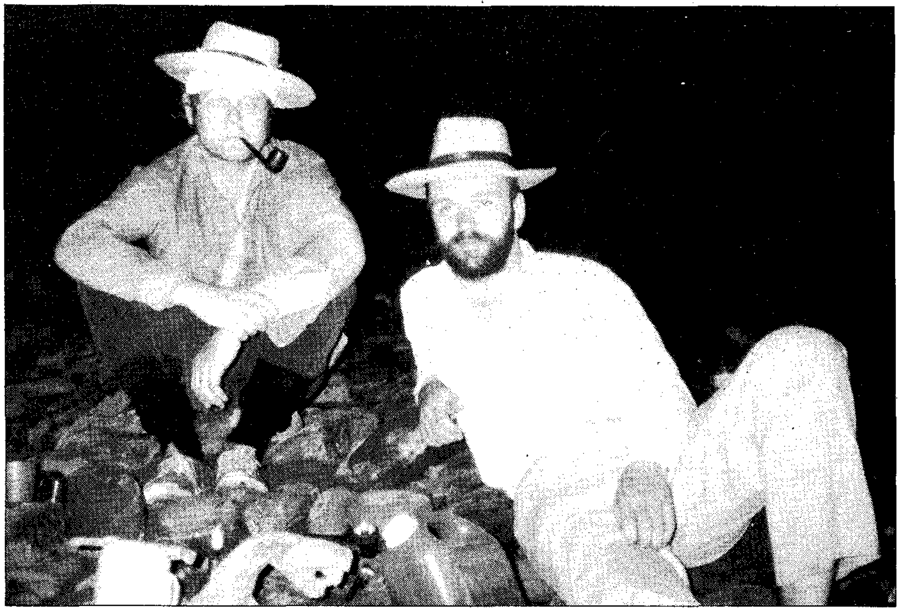
Into the Heart of Borneo, *by Redmond O'Hanlon. Random House; 192 pages; $16.95.*

Up for Grabs: A Trip Through Time and Space in the Sunshine State, *by John Rothchild. Viking; 212 pages; $15.95.*

WHEN THE NATURALIST REDMOND O'Hanlon and his friend the poet and critic James Fenton began preparing for their trip to Borneo, some people, though helpful, were not exactly encouraging. At the SAS training camp they visit for useful tips, a major advises them not to shave in the jungle ("The slightest nick turns septic at once") and to wear boots and trousers ("You won't want to nancy about in shorts once the first leech has had a go at you, believe me"). Another soldier shows them how to hide their tracks from Communist terrorists and sends them off with a cheery "Good luck, lads. We've left a lot of men in Borneo—know what I mean?"

Nor were the Asians too happy about their prospects. When a Malay policeman hears they are going up the Rajang River to the Tiban mountains, he says, "But they eat people in there! They're cannibals! Blowpipes! Phut. Phut. You die. No noise." Redmond, responsibly, decides not to tell James. He would worry. At the immigration office, when Redmond asks permission to go into the interior, the clerk says, "It is very far, very far. It is expensive. It is dangerous. There are no maps. We will not allow it." Redmond has been waiting for this moment. Silently, he places before the official his most powerful juju, a letter from the senior proctor of his alma mater, signed with the scarlet seal of the University of Oxford. *Well,* says the clerk, *since* you're going, you ought to have the best trackers we can get you, and he turns up that evening with the Tuai Rumah of the Iban tribe.

Into the Heart of Borneo is a serious account of O'Hanlon and Fenton's 1983 journey in the wake of the great nineteenth-century explorers, but it is also, as its mock-heroic title suggests, a lively account of two overgrown boys on a B-movie adventure. The dry, fastidious Fenton and the ebullient, clownish O'Hanlon invite comparison to Crosby and Hope, respectively, as they are eyed by local girls ("You make baby here?"), astound the natives with the magic of Alka-Seltzer, and fall down a lot, especially Redmond. They also sample the local delicacies, among them sebarau ("like a hairbrush caked in lard") and terong pipit ("they tasted a bit like school peas might if you took each one and injected it with a small dose of... haemorrhoid cream"). Like the two comics, they take turns outsmarting each other. Before a huge party, Redmond confides in one of the men that James is "the chief poet in all England," and that he loves to sing and dance but would never admit it, he's so modest, you'll have to *force* him. This results in a longhouse full of natives clapping a leopardskin-and-feather cape on James and screaming for English songs and dances from the book critic of the London *Times.* Further upstream, James gets his revenge. As one Ukit tribesman puts the finishing touches on a blowpipe, another repeatedly asks Redmond, with increasing menace, "Please sir, you will already teach us the seven-step disco?" When he protests ignorance, the Ukit says, "Your friends... actually tell us already that you are the chief of the seven-step disco. In Europe, you win prizes."



Tropical kit: *O'Hanlon, author of* Into the Heart of Borneo, *with James Fenton.*

The jungle is, of course, extraordinarily beautiful as well as funny. Our heroes glide by oaks and chestnuts and flowering trees heavy with lianas. They see herons and kingfishers and yellow orioles—"the kind of yellow that every other yellow secretly wishes to be," says James—and find themselves in the midst of hundreds of white, black, blue, and turquoise butterflies. But where nature rules, it is also vile. The butterflies have not shown up merely to display themselves: "Sucking our clothes and skin with their thread-like proboscides at one end, the butterflies exuded a white goo over us from their anal vents at the other." And O'Hanlon gradually realizes the horrible implication behind the youthfulness of almost everyone he meets along the river: What with the ever-present dangers of septicemia and gangrene, of poisonous snakes and bony fish and rocks below the surface of the river that divers do not see, the native of the interior is unlikely to reach middle age.

Into the Heart of Borneo is a delightful book, but it ends with a poignant and angry note. In the country of the Kayan, Redmond meets a schoolteacher who goes into ecstasies at the name of Oxford. "For me, it would be the celestial city," he says. "And, just think, my friend, two or three years ago... I might have had the chance... I might have... won a scholarship. But now England has no money and Mrs. Thatcher cannot afford us. . . . You tell her—it was not wise. In time, we will forget your country."

In *Up for Grabs,* John Rothchild explores the mangrove swamps of our own East Coast, but arrives at a premise startlingly similar to one that Fenton and O'Hanlon started out with. *Into the Heart of Borneo* begins with the anthropologist C. D. Darlington explaining that you find "a series of racial strata moving downwards in society and backwards in time as [you move] inwards on the island." Rothchild in Florida discovers that "nowhere is evolutionary descent better symbolized" than on Route 41: "Six lanes diminish to four, then four to two, the delicatessens give way to Cuban cafés and then to redneck barbecue, and even the barbecue is downgraded from pork or beef to gator tail as you get farther from the city."

Rothchild's historical and social study of the land of mandatory sunshine ("In St. Petersburg, the afternoon newspaper apologized and gave itself away" on cloudy days) acknowledges—indeed, revels in—the state's tolerance for silliness, criminality, and mythmaking. Half of all Floridians have lived there less than two decades, and much of the state itself is brand new (ON THIS SITE plaques are anchored in recently solidified landfill). So the state makes up its past as it goes along, favoring whatever stories will get tabloid space and sell condos. The hero of all small Florida boys was José Gaspar ("Gaspar's activities were well-documented in the shell shop literature"), an eighteenth-century pirate who supposedly terrorized the Gulf Coast until he wound an anchor chain around himself and jumped into the sea rather than surrender to the Coast Guard. (The Coast Guard has no record of this.)

Rothchild is entertaining on such exotic Florida folkways as land sales (prospects were put up in bugged motel rooms; salesmen were told to reject not only blacks and lawyers but men with pipes and mustaches) and marijuana fishing (the newest form of smuggling for swamp foxes who previously ran bootleg liquor or illegal plumes and alligator hides). He is less appealing when he tries some mythologizing of his own—Finding Significance, Seeing Things in Perspective, and Making Connections. Seeking to distance himself from the gaudy material that attracted him, Rothchild leeches the drama from it, wandering into listless swatches of autobiography and dreamy ruminations. "Florida draws to different delight," he muses, "its galvanic arousal of the human nerve endings as they charge in this sunlit openness, which suggests infinity, but being moisture-laden, simultaneously puts one to sleep." (Infinity and humidity! Makes you think!) There seems to be quite enough nonsense in Florida already without adding to it. ■

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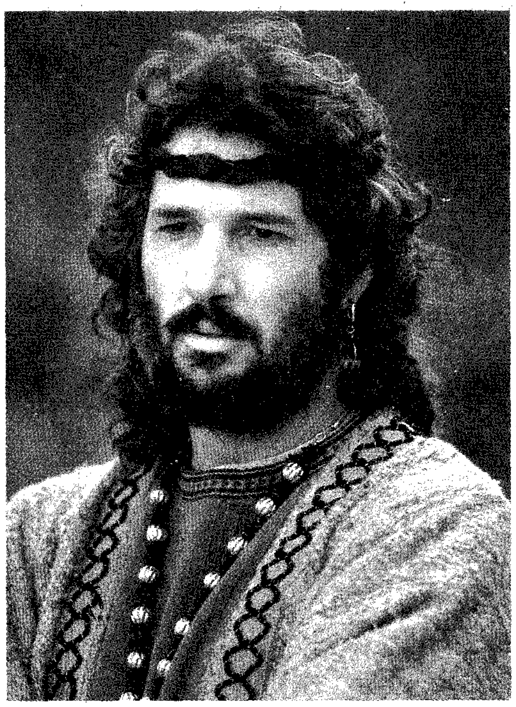
Movies/David Denby

THE MIGHTY FALLEN

"…*King David* falls apart halfway through, but that first half is very good—stirring and heartfelt, at times close to tragedy…"



King of the Jews: *Richard Gere as David.*

LOVERS OF BIBLICAL KITSCH—AND THEIR numbers are legion—will take little pleasure in Bruce Beresford's **King David.** The movie lays on the violence (all of it justified), but there's not much sex, and no one is strung up and flogged. Victor Mature does not appear, nor does Charlton Heston, nor even Edmund Purdom. Nothing in the movie is so shamefully stupid—or so shamefully enjoyable—as that low-camp moment in *The Ten Commandments* when Yul Brynner's Ramses, naked from the waist up (and no man was ever more half-naked than Brynner), returns from losing his entire army in the Red Sea. Falling onto his throne, fist buried in his forehead, Ramses gives full vent to his misery only to have Anne Baxter's Nefertiti twist her vampy shoulders and snarl at him, "You're not a god—you're not even a *man.*" Whew!

No, *King David* is sober stuff, and some of it is even good—stirring, heartfelt, with a few passages that come close to tragedy. Beresford, aided by ace set designer Ken Adam, works up a fair share of spectacle, but most of it is on a modest scale. The throne rooms of the Hebrew kings are low-ceilinged and brownish, the gathered hosts of the Israelites rather flyblown; when the archers loose their arrows, more often than not they hit someone's horse. There are several major battle scenes (no Old Testament movie could possibly be accurate without a great deal of hacking and hewing), but the movie's concerns are essentially moral and philosophical.

Beresford and his two writers, Andrew Birkin and James Costigan, have tried to capture the harsh, unyielding sternness, the moralism and savagery, of the Old Testament—the book devoted to a God whose will can be shockingly arbitrary and cruel and downright unfathomable. In the end, they make some serious compromises, and they are virtually done in by their hapless star. When Richard Gere takes over the movie, laughter rips through the theater. Am I wrong in guessing that audiences are eager to laugh? The down side of living in a cultural capital like New York is that everyone fears appearing gauche. In 1985, the conventional view is that no biblical spectacular could possibly be any good. But for an hour or so, this one is very good.

In the opening scene, King Saul (Edward Woodward) loses God's trust. Saul, God's anointed leader of the Hebrews, has defeated the heathen Amalekites but has held back from executing their king. Enraged, the prophet Samuel announces that Saul's refusal to kill God's enemy is an act of disobedience; drawing Saul's sword, Samuel then kills the Amalekite king himself. This brutal scene comes as a shock—it throws us back coldly into the fanatical world of the Old Testament, a world in which mercy does not count as a virtue. We never quite get used to the frightening central idea of the movie—the notion that in order to fulfill God's will one must not only give up one's own will but also most of one's humanity. In *King David,* godliness is an agonizing demand—almost a violation of human nature—and not a soft ride for the pious.

Saul, forsaken by God, becomes a twisted and tormented man. In modern terms, he is a neurotic, yet nothing in his behavior can be explained in banal psychological language. God has abandoned Saul and has chosen David, who is still an obscure youth. At first, the king embraces David, who has soothed his troubled soul and then conquered Goliath, but Saul still wants to hold on to his throne, so when the young warrior becomes popular, Saul hounds him into exile. Saul, ground down by his mixed guilt and ambition, is much closer to modern audiences than David, who is vaguely drawn and recessively played by Gere. So for an hour or so, Woodward, a ripsnorting British theater actor, dominates the show. Woodward, who was Beresford's star in *Breaker Morant,* is stocky, with a full brown beard and blue eyes, and his voice, when he lets it out, attains a full, satisfying ring without any loss of nuance; there's nothing deeply individual about him—he's just another walking advertisement for the varied excellences of the British theater.

In the past, Beresford hasn't impressed me much. Of the Australian films, *Don's Party* was an abomination and *Breaker Morant* rather stiff—reminiscent, in all but its outdoor adventure scenes, of a British courtroom drama of the fifties. The merit of Beresford's dry-gulch American classic, *Tender Mercies,* escapes me altogether; the movie is an explicit homage to lifelessness. *King David* is relatively austere, but it's far from lifeless, and Beresford shows himself to be a master of scale. The locations—Italian—may be a little greener than the landscapes of the Holy Land, but they're still brilliantly chosen and perfectly employed. As the Israelite and Philistine armies face each other on opposing hills, David and Goliath fight in the valley below; we know the outcome, so Beresford wisely stages the combat as comedy, with a stupid and stuporous Goliath, prematurely roused from his afternoon nap, roaring at a slender, sweet-lipped, God-anointed David, who is all too confident that he will win. The hacking and hewing is bloody, graphic, but poetically heightened, with hails of arrows darkening the skies. The death of Saul is a fine piece of cinematic hyperbole, both noble and pathetic.

Beresford and his cinematographer, Don McAlpine, have developed a visual style for *King David* that is exalted and rhetorical but essentially realistic, and this strikes me as right. The time of miracles (recorded in Genesis and Exodus), in which God establishes His hold over the Hebrews, is now over; the movie is drawn from I and II Samuel and I Chronicles, in which a people favored by God singlemindedly tries to establish itself by force in its own land. God no longer performs miracles to command obedience; He shows His hand only through the words of His prophets, principally Nathan (Niall Buggy), the rather vile-tempered scourge who narrates the movie. For Saul, and later for David, the tormenting question is how to know and interpret His will. In the end, David gives up his attempts to live by following his heart, and simply accepts God's commands literally. His triumph as king is presented as a personal defeat.

The end is abrupt and dramatically uninteresting, but by then it doesn't much matter, for *King David* has long since collapsed—it falls apart, in fact, when Saul dies. This isn't entirely Gere's fault. The filmmakers soften David too much. Even though the grown-up David was not some sweet fellow but a warrior king, the Bismarck of old Israel who unified all the tribes into a nation-state, you might think, from watching this movie, that the tender psalmist had never raised a sword. And the movie's David doesn't merely take the married Bathsheba to bed (as David does in the Bible); he inquires into her happiness and discovers that her dastardly husband beats her and won't sleep with her. (*Then* he takes her to bed.)

At Saul's death, Gere gives a gentle reading of David's "The beauty of Israel is slain upon thy high places: how are the mighty fallen!" But Gere cannot play David as Jewish king—even the grim Charlton Heston was better at it. Gere doesn't have the eyes, the bearing, of a leader, and when he raises his voice, the Brit accent he's been carefully cultivating falls off like a loosely wound robe, revealing the debased Philadelphia snarl underneath. O his disasters are many! Saul dies, and David, newly crowned, makes a triumphal dancing entrance into Jerusalem. An ecstatic dance would be a risk for any actor—for Laurence Olivier—so perhaps the charitable will forgive the way Gere jerks sideways while bending over at the waist with his arms raised backward. He looks like a demented Apache, but at least it's a try at something. Despite everything, this isn't a movie to laugh at.

In brief: NEIL SIMON, WHO WROTE **The Slugger's Wife,** has gone past the point of insulting the audience; Simon now insults himself. Nothing in this romantic comedy about a ballplayer and a rock singer makes sense, or plays with any charm, and the stars, Michael O'Keefe and Rebecca De Mornay, die on the screen, trapped by the plastic lines. ■

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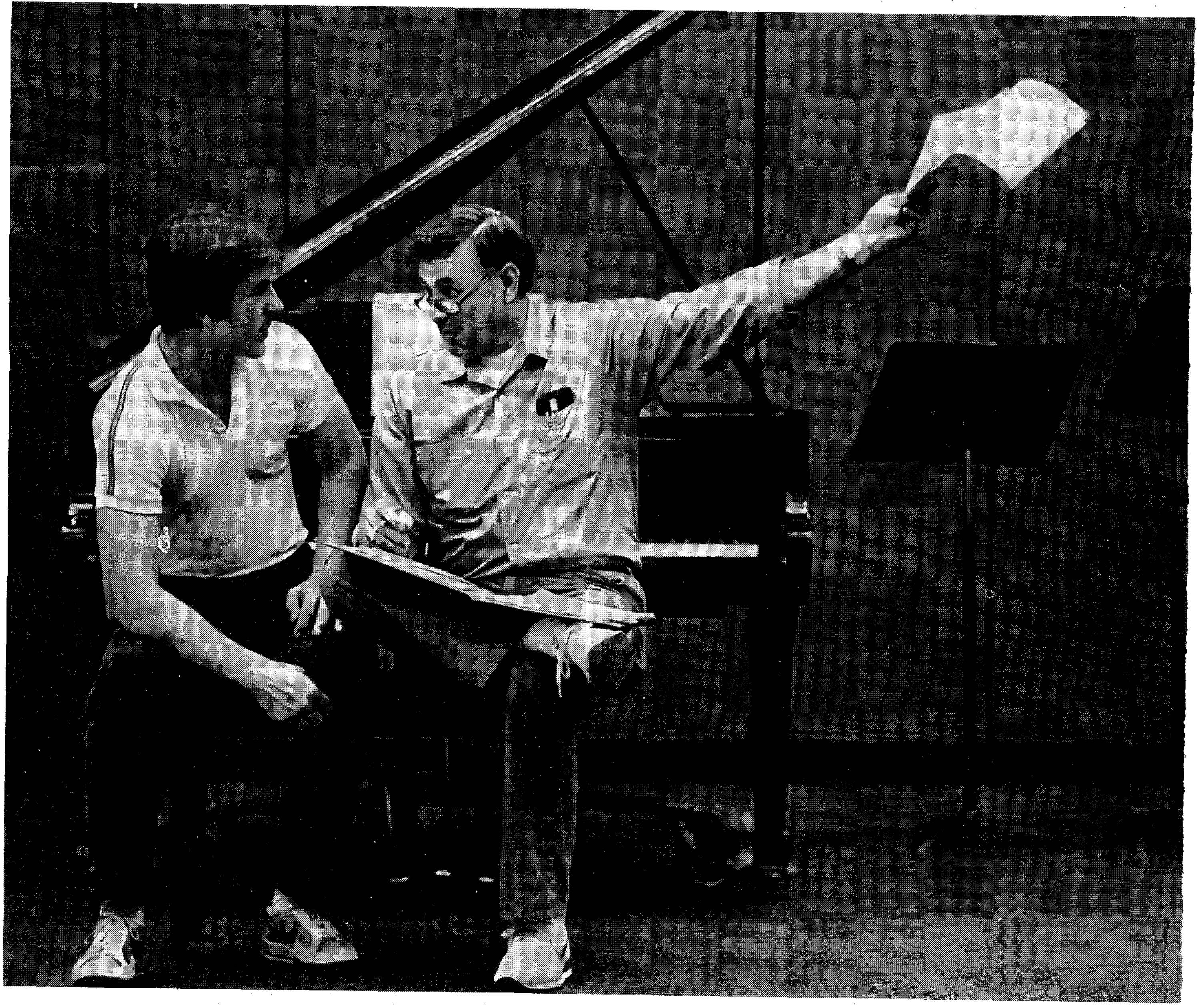

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Dance/Tobi Tobias

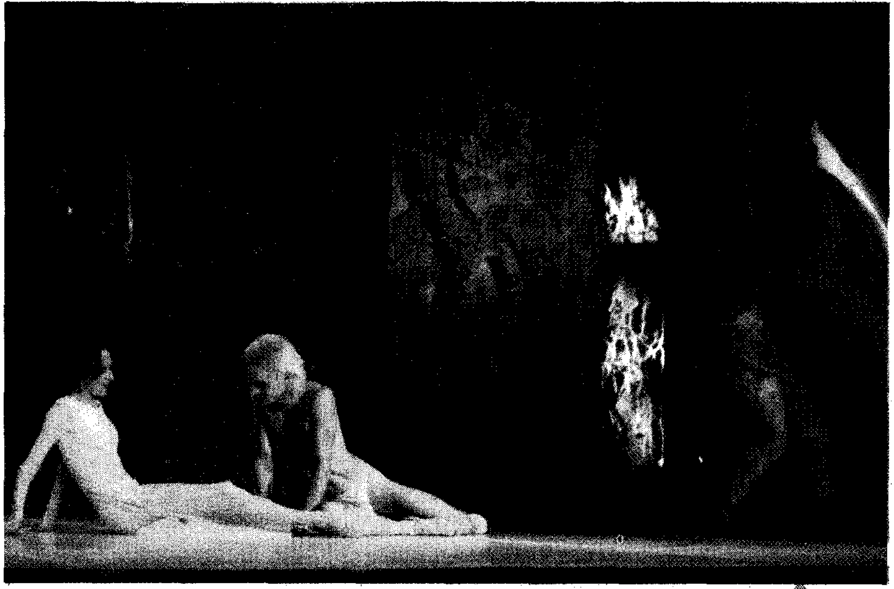
DOWN UNDER

"...The Sydney Dance Company prides itself on its outrageousness, and *After Venice* produced the anticipated cheap thrills..."

IN RECENT YEARS, NEW YORK HAS BEEN inundated with visiting dance companies, both foreign and native. At the height of the season, the fan is overwhelmed by riches—or by the glut. How the beleaguered viewer describes the situation in the dance capital of the world may depend on the quality of the last thing he's seen. After two evenings of the **Sydney Dance Company** at the City Center, I wondered if we need quite so much.

The Australian company's repertory is dominated by the works of its artistic director, Graeme Murphy, whose publicity pictures him as a theatrical *enfant terrible.* The opening-night program played it safe with two of his tamer pieces, both choreographed in a hybrid idiom of simplified ballet and modern dance. *Wilderness,* danced to a grotty tape of Bartók's *Music for Strings, Percussion and Celesta,* seems to refer to the rugged landscape of the Australian outback. Amid some tidy outcroppings of primal rock, we see an ensemble groping its way along, then a pack of men showing off their muscles, and, inevitably, a mating ritual, with quotes from the bird and animal kingdoms. Although the performers are able and attractive, the choreography is almost stultifyingly predictable, feeble in formal terms and almost entirely devoid of drama and poetic suggestion.

The same is true of *Homelands* (to recordings of two works by Janáček). Here we meet a genteelly pretty woman in mid-life (Mary Duchesne), her spicier alter ego (Janet Vernon), who gets to do the strenuous dancing, and the two men in her/their life: a polite Edwardian type (Kelvin Coe) and an aborigine (dark skin, loincloth, jungle-cat moves while the others do skim-milk ballet). Kim Walker, who plays this part, sanguinely ignores its racial offensiveness. The program note tells us these fellows represent England and Australia, but they operate not so much like symbols of civilization and the wild as conflicting love interests. The press release, a document worthy of Pandarus, encourages us to think about miscegenation. Actually, once the ballet is under way, the waftings to and fro grow so confused that it's impossible to tell what anyone is about.



Dearth of Mann: *Graeme Murphy's* After Venice *is slim on dance, heavy on concept.*

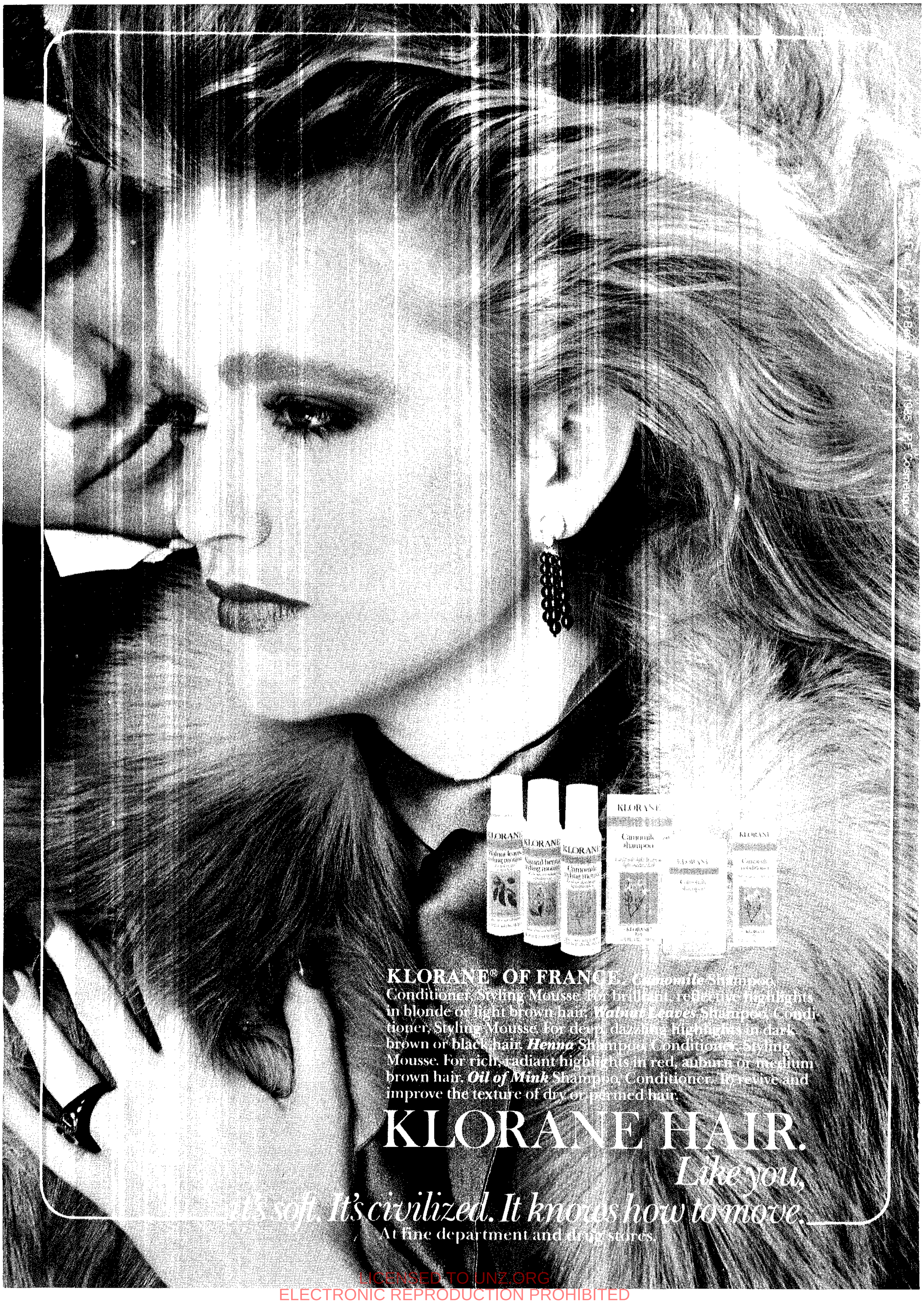
This was still all fairly innocuous stuff for a company that prides (and promotes) itself on its outrageousness, but the second program produced the anticipated number of cheap thrills. If you can imagine, say, a Manet inspiring a bloody-minded but not conspicuously gifted adolescent in possession of a half-dozen cans of fluorescent spray paint, you'll understand the relationship of Murphy's *After Venice* to Mann's novella.

From *Death in Venice,* Murphy draws the characters of the aging writer Aschenbach and the ravishing boy Tadzio, to whom the older man is fatally attracted. Here, however, Tadzio (played by Paul Mercurio) is no androgynous symbol of beauty—youth immortal—but a tough little punk with platinum locks and a lipsticked mouth, to be found viciously betraying his best pal in the first act and humping his mother in the second. If this were not enough—and it is, it is—we get a trio of "Incorporeal Characters," Love, Lust, and Death, who behave tediously according to type; an ensemble representing first natives and tourists, then, I believe, cholera germs; and a flock of mechanical pigeons.

The ballet, set to Messiaen's *Turangalila Symphony* bookended by bits of Mahler, is slim on choreography and heavy on concept. While he can't even design a simple domestic trio—for Aschenbach, his former self, and his dead wife—without succumbing to banalities, Murphy is in his glory with ideas like that of Death marrying Lust, especially when both are male figures, the latter costumed as Huck Finn turned male whore and tricked out in a bridal veil. More often than not, "concept" proves to be a lofty cover for homoerotic titillation, as in the bathhouse scene, where, amid clouds of steam and in tastefully low and roseate light, Tadzio promenades mother-naked, teasingly manipulating his towel.

There are some redeeming features. First among them is the sensitive performance of Garth Welch in the role of Aschenbach. The fact that Welch really is a middle-aged man, waistline and jawline gone soft, makes his portrayal all the more poignant, especially since he has retained the beautiful line and the lyrical fluidity of his younger days. He is a wonderful actor, too, understated and very real, showing Aschenbach's shyness with the youths, his helpless, obsessive, and yet somehow innocent attraction to them. He plays a far simpler character than Mann intended, but he is the only performer in the ballet who seems untainted by its meretriciousness. Further comfort lies in some of Kristian Fredrikson's designs: the flimsy, graceful *Testament of Youth* dresses for the English ladies, and the stones-of-Venice moving walls, like cross sections from the site of an archaeological dig, suggesting at once life's richness and its inevitable decay. ■

Photograph by Beatriz Schiller.



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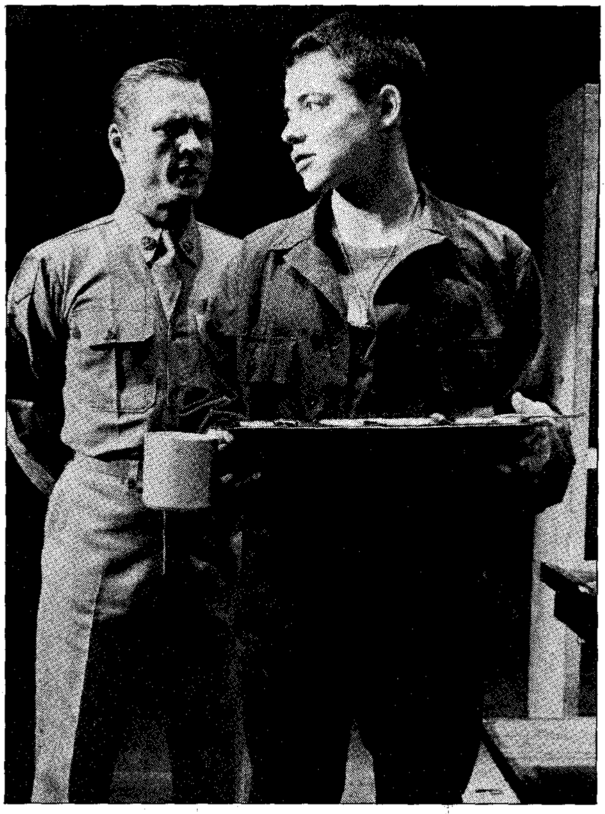
HOW WE WON THE WAR

"...With human, pungent characters and interacting jokes, Neil Simon's *Biloxi Blues* rings with a newer, deeper, sweeter truth..."

BY GEORGE, HE'S DONE IT! INCREDIBLE AS it may seem—to me, anyhow—in **Biloxi Blues,** Neil Simon has written a play that is not a farce, not mostly one-liners and two-dimensional characters, nor one of those maudlin stabs at high seriousness such as *The Gingerbread Lady,* part of *Chapter Two,* and Act II of *Brighton Beach Memoirs.* Rather, he has given us pungent characters we keep wondering about, jokes that interact with other jokes to erect comic structures, humor that is relatively free from both self-aggrandizement and self-pity, an underpainting of seriousness without which the final coat of comedy wouldn't take, and a sense of the dignity of otherness in the characters around the author's alter ego that shields them from condescension or sentimentalization. Best of all, Simon allows his characters the privilege of his not understanding them down to the last detail—or, at least, not explaining them. Like all real Others, in literature as in life, they have those secrets they do not tell even themselves, much less divulge to a mere scribbler.

Biloxi Blues is also a "chapter two," this time the sequel to Simon's fictionalized autobiography begun, or re-begun, in *Brighton Beach Memoirs.* If that play concerned chiefly Eugene Morris Jerome's growing pains, this one deals with his pains (and pleasures), if not exactly full-grown, at least resolutely crescent: bigger than a bread basket but packable into a new kit bag—for Eugene is in the army, in Biloxi, in 1943. He and a bunch of fellow recruits from the tri-state area are about to be whipped into shape by tough, southern Sgt. Toomey before being shipped off to battle in Europe or Asia. Yet these recruits are not simply raw: They carry within them civilian anomalies that are well done, even overcooked. The army, here subsumed by Toomey, will have to outsmart them by devious logic, by an almost Zen cunning. True, some of the youths can be out-bullied or outwitted, but some must be practically out-Wittgensteined. And Sgt. Toomey, that fox in wolf's clothing, is the drillmaster-dialectician to do it.

He is, however, up against stiff opposition. The huge, thick, perpetually tumescent Pvt. Wykowski may be a minor problem, but Pvt. Carney, a heap of pondered irresoluteness who sings in his sleep, is a bigger one. Even if Pvt. Selridge's drolly belligerent benightedness is a pushover that can be bested by push-ups, Pvt. Hennessy's straightforwardness that cloaks his vulnerability is an emotional stumbling stone. The real tough ones, though, are the two Jewish boys. Eugene is bad enough: innocent yet clever, canny yet naïve, a mass of guileless guile. And, hardest of all, the wimpy, bespectacled, stomach-troubled, intellect-tormented Arnold Epstein. At home in Tolstoy as in the Talmud, he is so weak in the flesh that he has to be a karate champion of the spirit, his acrid humor a black belt, his hands deadly weapons even if, as it were, tied behind his back. He engages Toomey in a comic-Dostoevskian duel of wills that lifts both of them to dizzyingly absurd heights.



Time for sergeants: *Sadler, Broderick in* Biloxi Blues.

That these young men are in the shadow of combat and death makes them touching; that their main concerns are licking the army and getting laid makes them amusing; that they are, even in their simpleness, unpredictable makes them human. Actually, Eugene has three ambitions: to lose his virginity, to fall in love, to become a writer. For the first, there is the jovial Rowena—a semi-pro who is a whore only on weekends; for the second, there is Daisy Hannigan, a nice Catholic girl who grooves on Jewish imaginativeness and has a journalist father, which brings her closer to Eugene, who keeps a journal. And for the third, there is *Biloxi Blues.* What makes this play better than any previous effort by Simon is his splitting himself up into Eugene and Arnold: Looking at the world with four eyes instead of two, he sees more, and more variously. We are told at play's end what became of the other characters, and it is not quite what we expected. We are not told what became of Eugene, because we know that, like Antoine Doinel, who grew up into Truffaut, he turned into Neil Simon. But that, too, on the evidence of his latest play, is a surprise. And a happy one.

Happy, too, is the whole production: Gene Saks's flawless staging, David Mitchell's delectable scenery, Ann Roth's knowing costumes, Tharon Musser's multifaceted lighting. And then there is the stunning ensemble acting in which everyone does disciplined wonders, though, as Eugene, Matthew Broderick somewhat undercuts his excellence with a slight leaning toward shtick. It would be hard to improve on Randall Edwards, Penelope Ann Miller, Matt Mulhern, Alan Ruck, Geoffrey Sharp, and Brian Tarantina. Only Bill Sadler (Toomey) and Barry Miller (Arnold) are even more prodigious, probably because their parts are more complex. Whatever they do is a bit different and absolutely on the nose, than which there is no better. But don't get me wrong: Simon has not yet become Shaw, Pirandello, or Chekhov; he has, however, barring a few obvious or exaggerated mo-

Photograph by Jay Thompson.

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ments, written a play that rings with a newer, deeper, sweeter truth.

IT IS SAD WHEN A MAJOR DRAMATIC subject falls into the wrong play. When, in Moscow in 1980, an obscure Russian Jewish theatrical troupe put on Aleksandr Borshchagovsky's *A Ladies' Tailor,* it mattered little whether the work was mediocre or worse; it bravely contested official Soviet historiography, which denies that one or two hundred thousand Kiev Jews were abandoned by the Russian troops to Nazi mass murder at the infamous ravine Babi Yar and pretends that Russians and Jews suffered equally. Even Shostakovich's Thirteenth Symphony, to verses by Yevtushenko, had to be doctored accordingly for its second performance; so the corrective of *A Ladies' Tailor,* which was allowed a week's run, was in itself revelation enough. Adapted by Joseph Stein as **Before the Dawn,** it is (quite possibly like the original) a very weak play for America, where the truth does not have to be censored.

Isaak, a widowed ladies' tailor; Sonia, his daughter, whose husband is at the front; Irina, his half-Christian daughter-in-law, with a husband at the front and a baby in her arms; and Masha, his adolescent granddaughter, are packing on the eve of the morning when, along with all other Kiev Jews, they must leave their house for an unknown destination. The greedy, anti-Semitic janitor, Gorbunov, is not displeased; his kindly wife, Natalia, is deeply concerned. About to move in is a Gentile family rendered homeless by the war: a widowed doctor, her pregnant daughter (husband also at the front), and teenage grandson. The Jewish family uneasily allows in the wary Christians before the morning of, as we but not they know, extinction. The youngsters fall in love, the tailor and the doctor develop a warm friendship, the three younger women argue, fight, and make up. For good measure, there is a somewhat tarty but noble Jewish neighbor, Rosa, and a modest but symbolic complement of Ukrainian police and German soldiery.

Given these ingredients, dear readers, I am reasonably sure that you can write your own play, which may be slightly better or slightly worse than *Before the Dawn* but not substantially different. The production design is by gifted people who have done, and will do, better; ditto for Kenneth Frankel, the director. The cast, however, with the exception of Roberta Maxwell and Betty Miller, is uniformly bad. The strangest performance is Peter Michael Goetz's Isaak, who, if lines were ladies' garments, would be putting frenzied stitches all over and not sewing sleeves, bodice, and skirt together. The worst work is that of Elisa Loti, who acts Natalia not as the janitor's wife, whom she nowise approximates, but as the playwright's wife, which she is. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

THRIFTY

THIS THRIFT SHOP, WHICH BENEFITS THE Mental Health Association of New York and Bronx Counties, has received a large donation of new merchandise from a Fifth Avenue department store and is selling it for a fraction of its original price. For example, for men: neckties and bow ties by such designers as Bill Blass and Liberty of London, here $2; socks, here $2 a pair; zippered nylon travel kits, here $2; long-sleeved acrylic pullovers (size small only), here $6; short- and long-sleeved knit shirts (sizes S–XL), here $8 and $10 respectively; merino-wool shirts (sizes S–XL), here $25; bright-colored pants (sizes 28–31), here $5. For women, sizes 4–12: knit shirts, pants, skirts, and cotton or wool sweaters by Liz Claiborne and Ralph Lauren, here $6–$25; Ralph Lauren jeans (waist size 24 only), here $10; cotton, polyester, or silk dresses (some by Ralph Lauren), here $10–$40; sweaters (sizes S–L) in acrylic, cashmere, cotton, wool, or blends, here $10–$50. Also, a large group of women's accessories, including: man-tailored untrimmed felt hats, here $2; American lamb or opossum collar-and-cuff sets, here $2 a set; straw or wool hats, here $3–$12; a large selection of panty hose, some of it from England, here $1–$10; mohair scarves, here $10; silk- or cashmere-lined leather gloves or fur-lined suede gloves (sizes 6–7½), here $16 a pair. For boys, sizes 4–20 (much of it suitable for girls too): assorted knit shirts in bright colors, rugby shirts, shorts, and sweaters, here $2–$4; short-sleeved cotton-and-polyester-blend plaid shirts, here $3; pants, here $5. Also, curtains and drapes in polyester and sheers, now 50 percent off the thrift shop's original prices. Some of the merchandise is damaged or irregular, and everything is sold as is. Cash only; all sales final. *Trishop, 1689 First Ave., near 87th St. (369-2410); Tues.–Sat. 9:30 a.m.–4:30 p.m.; while stock lasts.*

KILIMS

HERE ARE SOME BEAUTIFUL ONE-OF-A-kind Turkish kilim rugs. While some rugs are new, most are 25–30 years old. They include: 2-by-3-ft. rugs, were $75, now $50–$60; 3-by-5-ft. rugs, were $275, now $200; 14-ft.-9-in.-by-6-ft. rug, was $700, now $420. Rugs come in earth tones or bright colors. Also on sale are kilim-covered pillows, including 16-by-19-in. pillows, were $65, now $40. Pillows can be made to order. No credit cards; checks accepted as deposits only (merchandise held until they clear); layaways possible; all sales final. *Turkil Imports, Inc., 80 East 11th St. (473-1304); Tues.–Sat. 10 a.m.–6 p.m.; sale 4/2–6 only.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

FOR MEN

THOUSANDS OF SUITS AND SPORT jackets in a wide range of sizes (34–46S, 34–56R, 38–56L, 39–50XL, cadet 35–46, portly 40–50, and short portly 39–52) and pants in sizes 28–46 are very reasonably priced here. A few examples: Dacron-and-wool-blend-worsted or wool-worsted suits, here $115 and $135 (suit vests are $10 extra); all sport jackets and blazers, here $85; Dacron-and-wool pants, here $24; wool pants, here $28. Also, domestic and imported Burberry-style raincoats, here $75–$99. Checks accepted; no credit cards; exchanges possible on unaltered merchandise. *Lesh Clothing Co., 115 Fifth Ave., at 19th St., sixth floor (255-6893); Mon.–Fri. 8 a.m.–6 p.m., Sat. 9 a.m.–4 p.m., and Sun. 10 a.m.–4 p.m.; while stock lasts.*

BAG IT

THE PLANNED PARENTHOOD THRIFT SHOP is selling vintage and brand-new handbags. Among the vintage handbags are: five Gucci handbags in excellent condition, here $65–$85; impeccable black evening bags, here $40–$70; bright-red leather handbag with built-in Emerson portable radio, here $90. New handbags include: Pappagallo summer totes, here $5–$12; Anne Klein straw-and-fabric feed bags, here $8–$15; satin evening clutch bags, here $25; gold-metallic or sequined evening clutch bags, here $40; canvas carry-ons, here $45; pastel-colored hobo bags with gold or silver leather trim, here $65. Also, 200 pairs of Jacques Levine sample shoes, in size 6B only, here $8–$18; new straw hats for spring, here $9–$24. Cash only; all sales final. *The Second Time Around Thrift Shop, 220 East 23rd St. (685-2170); Tues.–Thurs. 10 a.m.–5:45 p.m.; sale 4/2–4 only.*

SAMPLE SALE

THESE DESIGNER SAMPLES, IN SIZES S–L and one-size-fits-all, are mostly oversize styles. Among the designs are: prewashed-cotton dress-length shirts in hot colors and bright prints, retail $54–$60, here $25; cotton grandfather shirts in bright-colored wide stripes or solids, re-

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tail $60–$64, here $27; square-necked smock dresses and cotton-and-eyelet lattice-backed "float" smocks, retail $65–$70, here $29. Also, cotton, polyester-jacquard, or silk caftans, retail $44–$48, $96, and $180 respectively, here $22, $44, and $90; glittery polyester cowl-necked pajamas, retail $90, here $45; three-piece polyester-jacquard cocoon-style pajama sets, retail $90, here $40. Checks accepted; no credit cards; all sales final. *Ruth Norman, 134 West 29th St., Room 1109 (714-2290); Mon.–Fri. noon–6:30 p.m.; through 4/5.*

FOR YOUR HOME

EVERYTHING YOU NEED TO SET A PRETTY table, plus more, is discounted here. Terrific reductions on china patterns by famous manufacturers include: Ceraline Limoges Lafayette dinnerware, was $145 a five-piece setting, now $112.50; Fitz & Floyd Cloisonne Peony dinnerware, was $97.50 a five-piece setting, now $67.50; Haviland Limoges Vieux Paris dinnerware, was $183 a five-piece setting, now $109; Hornsea's Concept dinnerware, was $288 a twenty-piece service for four, now $130; Royal Worcester Evesham dinnerware, was $328 a twenty-piece service for four, now $129.95; Villeroy & Boch Basket dinnerware, was $328 a twenty-piece service for four, now $198. Also, Block China Bands Collection, Resonance Collection, and Transition White, now 50 percent off on twenty-piece services for four; Royal Worcester three-piece Cabbage Patch sets, were $38, now $21.50; Royal Worcester Evesham bakeware, now 50–70 percent off. A wide assortment of 18/8-gauge stainless-steel flatware includes: Boda Nova flatware, was $57.50 a five-piece setting, now $36; all Fraser flatware, now 30–60 percent off; all Lauffer flatware, now 40–65 percent off; three Lunt flatware patterns, were $396 a 40-piece service for eight, now $89.95; all Oneida Heirloom flatware, was $50 a five-piece setting and $400 a 40-piece service for eight, now $18.95 and $151.60 respectively; Towle Colonial Plume or Beaded Antique flatware, was $50 a five-piece setting, now $16.50; all Wallace flatware, was $480 a 40-piece service for eight, now $139.95. Examples of crystal and giftware: Val St. Lambert Gardenia 9½-in. candlesticks, were $175 a pair, now $79.95; Lladro, Nao by Lladro, and Crystal Sevres giftware, now 20–40 percent off; Orrefors Illusion and Prelude stemware, now 30 percent off; Henckles and Wusthöf Trident knives, now 50 percent off. On sale, too, are napkins, place mats, tablecloths, and men's handkerchiefs. A.E., D.C., M.C., V., checks accepted; exchanges possible. *Robin Importers, 510 Madison Ave., near 53rd St. (753-6475); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. 10 a.m.–5 p.m.; through 4/30.* ■

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A Complete Entertainment Guide for the Week Beginning Apr. 3.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Apr. 2: *Mississippi Blues; Hush Hoggies Hush.* Opening Apr. 3: *All My Good Children.* #2—Thru Apr. 2: *Stroszek.* Opening Apr. 3: *Ballad of the Little Soldier; The Dark Glow of the Mountains.*

2. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. Thru Apr. 2: *The Times of Harvey Milk.* Beg. Apr. 3: *A Bigger Splash.*

4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Thru Apr. 4: *Mrs. Soffel; Splendor in the Grass.* **AGEE ROOM**—*Hotel New York; Nadja a Paris.*

5. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*Blood Simple.* #2—*Berry Gordy's the Last Dragon.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Stop Making Sense.*

7. **ART**—8th St. E. of University Pl. 473-7014. *Police Academy 2: Their First Beginning.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Apr. 1: *Spies; The Last Laugh.* Apr. 2: *Odd Man Out; Outcast of the Islands.* Apr. 3: *Smart Money; Scarlet Street.* Apr. 4: *The Teahouse of the August Moon; The World of Suzie Wong.* Apr. 5–6: *Breaker Morant; Gallipoli.* Apr. 7: *Phaedra; Topkapi.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Apr. 4: *The Falcon and the Snowman; Breathless* (1983).

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Apr. 2: *The Elephant Man; Eraserhead.* Apr. 3–4: *The Gospel According to St. Matthew; Accattone!* Apr. 5–6: *Blade Runner; A Clockwork Orange.* Apr. 7–9: *The King and I; The Sound of Music.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Porky's Revenge.* #2—*The Killing Fields.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*The Makioka Sisters.* #2—*A Sunday in the Country.* #3—*Stranger Than Paradise.* #4—*The Hit.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*The Care Bears Movie.* #2—*A Passage to India.* #3—*Amadeus.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *The Breakfast Club.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *The Slugger's Wife.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Purple Rose of Cairo.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Beverly Hills Cop.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Baby . . . Secret of the Lost Legend.* #2—*Desperately Seeking Susan.* #3—*Mask.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*The Killing Fields.* #2—*The Slugger's Wife.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Witness.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Police Academy 2: Their First Beginning.* #2—*Porky's Revenge.* #3—*The Breakfast Club.* #4—*The Falcon and the Snowman.* #5—*Into the Night.* #6—*The Sure Thing.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Mask.* #2—*Friday the 13th Part V—A New Beginning.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *The Care Bears Movie.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Purple Rose of Cairo.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Berry Gordy's the Last Dragon.* #2—*Return of the Jedi.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Night Patrol.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Beverly Hills Cop.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Apr. 1: *Cat People* (1982); *Nosferatu the Vampyre.* Apr. 2–3: *Gorky Park; Tightrope.* Apr. 4–6: *Female Trouble; Polyester; Pink Flamingos.* Apr. 7–8: *Death in Venice; The Damned.* #2—Apr. 1–2: *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean; Streamers.* Apr. 3–4: *Myra Breckinridge; Beyond the Valley of the Dolls.* Apr. 5–6: *The Texas Chainsaw Massacre; The Hills Have Eyes.* Apr. 7: *Salo (120 Days of Sodom).*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Baby . . . Secret of the Lost Legend.* #2—*Amadeus.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Sylvester.*

42. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *King David.*

43. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus.*

44. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Apr. 10: "A Tradition of French Comedy." Apr. 1: *Bizarre, Bizarre.* Apr. 2: *The Virtuous Scoundrel.* Apr. 3: *The Womanizer.* Apr. 4: *Boudu Saved From Drowning.* Apr. 5: *Playtime.* Apr. 6: *Viva Maria!* Apr. 7: *Le Fantôme de la Liberté.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Camila.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *A Passage to India.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *The Breakfast Club.*

48. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Porky's Revenge.*

49. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Return of the Jedi.*

50. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Private Function.*

51. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Beverly Hills Cop.*

52. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*The Sure Thing.* #2—*Police Academy 2: Their First Beginning.*

53. **BARONET**—Third Ave. nr. 59th St. 355-1663. *The Slugger's Wife.* **CORONET**—*King David.*

54. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Wild Duck* (1984).

55. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Return of the Soldier.* **CINEMA II**—753-0774. *Lost in America.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Desperately Seeking Susan.* #2—832-2720. *Berry Gordy's the Last Dragon.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Purple Rose of Cairo.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—Thru Apr. 2: *Into the Night.* Opening Apr. 3: *Alamo Bay.* #2—*Mask.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Witness.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. *Porky's Revenge.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Friday the 13th Part V—A New Beginning.* #2—*Baby . . . Secret of the Lost Legend.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *The Killing Fields.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*Police Academy 2: Their First Beginning.* #2—*Berry Gordy's the Last Dragon.*

61st Street and Above
West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Desperately Seeking Susan.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Stop Making Sense.* #2—*Amadeus.* #3—*The 400 Blows.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*The Purple Rose of Cairo.* #2—Thru Apr. 3: *The Purple Rose of Cairo.* Opening Apr. 4: *Streetwise.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 27: "Alfred Hitchcock." Thru Apr. 6: *The Birds; Psycho.* Apr. 7–10: *Shadow of a Doubt; Rear Window.*

84. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*The Brother From Another Planet.* #2—*My New Partner.*

85. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—*Police Academy 2: Their First Beginning.* #2—*The Sure Thing.* #3—*Friday the 13th Part V—A New Beginning.* #4—*Berry Gordy's the Last Dragon.*

86. LOEWS 84TH STREET SIX—On B'way. 877-3600. #1—*Lost in America.*#2—*Mask.* #3—*Desperately Seeking Susan.* #4—*Porky's Revenge.* #5—*Witness.* #6—*Baby . . . Secret of the Lost Legend.*

87. NEW YORKER—B'way nr. 88th St. 580-7900. #1—*The Slugger's Wife.* #2—*A Passage to India.*

88. THALIA—95th St. W. of B'way. 222-3370. Apr. 1: *Fat City; Wise Blood.* Apr. 2: *Easy Living; The Whole Town's Talking.* Apr. 3: *Get Crazy; Smithereens.* Apr. 4: *Lightning Over Water; F Is for Fake; The Epic That Never Was.* Apr. 5: *Suddenly, Last Summer; A Place in the Sun.* Apr. 6: *Being There; The Magic Christian.* Apr. 7: *The 5,000 Fingers of Dr. T; The Neverending Story.*

89. METRO CINEMA—B'way nr. 99th St. 222-1200. Apr. 1–2: *Oedipus Rex; Medea.* Apr. 3: *Enjo; An Actor's Revenge.* Apr. 4: *Le Jour se lève; Port of Shadows.* Apr. 5–11: *La Traviata.*

90. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Friday the 13th Part V—A New Beginning.* #2—*Baby . . . Secret of the Lost Legend.* #3—*Berry Gordy's the Last Dragon.* #4—*Beverly Hills Cop; The Care Bears Movie.*

91. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Friday the 13th Part V—A New Beginning.* #2—*Berry Gordy's the Last Dragon.*

92. ALPINE—Dyckman St. at B'way. 567-3587. *Berry Gordy's the Last Dragon; Supergirl.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30 p.m., Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. "Chinese-Americans." Apr. 5 at 7: *Sewing Woman* (1983) by Arthur Dong, *Freckled Rice* (1984) by Stephen Ning, and *From Spikes to Spindles* (1978) by Christine Choy.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE—The Triplex, 199 Chambers St. 618-1980. Adm. $2.50. Apr. 1 at 5:30 & 8: *The Clowns* (Italy, 1971) by Federico Fellini.

COLUMBIA UNIVERSITY—Altschul Auditorium, School of Internationl Affairs, 116th St. and Amsterdam Ave. 280-4482 (Maison Française). Free. "Colloquium on Simone de Beauvoir." Apr. 5 at 8: *Simone de Beauvoir* by Malka Ribowska and Josée Dayan. Apr. 6 at 2:30: *The Second Sex* by Josée Dayan.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Apr. 2 at 8: *Baby, It's You* (1983) by John Sayles; filmmaker present.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Apr. 3 at 1, 3:15, 6 & 8:30: *La Petite Bande* (1983) by Michel Deville.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Isuzu Yamada, Actress." Apr. 4 at 7:30 (special $10 adm., includes reception at 10 with Yamada present): *Actress* (1947) by Teinosuke Kinugasa. Apr. 5 at 7:30: *Osaka Elegy* (1936) by Kenji Mizoguchi, and *Downtown* (1957) by Yasuki Chiba; Yamada present. Apr. 6 at 2: *The Lower Depths* (1957) by Akira Kurosawa; Yamada present; 7:30: *Flowing* (1956) by Mikio Naruse; Yamada present.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. Thru May 30: "Television Moments 1948–84": continuous screenings.

THE KITCHEN—59 Wooster St. 925-3615. Apr. 2–27 in the Video Viewing Room: Tue.–Sat. at 1: *Thirty-four Years* (1979) and *First Person, Familiar Places* (1984) by Mark Brady; at 2: "French Video": Apr. 2–6: *La Peinture Cubiste* (1981) and *Still* (1980) by Thierry Kuntzel; 3:30: "Image on the Run (Dutch Video Art of the '80s)."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Donation $5. Apr. 6 at 7–12 midnight: Benefit film marathon for "Artists Talk on Art."

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Apr. 18: "Hallmark Hall of Fame: A Tradition of Excellence." Thru May 4: "Produced by . . . Herb Brodkin: A Signature of Conviction and Integrity."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Apr. 1–2 at 8, Apr. 3–4 at 7:30 & 9:45: *Repo Man* (1984) by Alex Cox. Apr. 5–6 at 7:30, Apr. 7 at 2 & 7: *Once Upon a Time in America* (1984) by Sergio Leone; Apr. 5 at 8 (**in the Screening Room**): *Bringing Up Baby* (1938) by Howard Hawks, with Katharine Hepburn and Cary Grant.

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters 1 and 2, Museum of Modern Art, 11 W. 53rd St. Thru Apr. 14, presented by MoMA and the Film Society of Lincoln Center; for more information, call 877-1800 ext. 489, or 708-9490. Adm. $4; MoMA and Film Society members $3.50. Apr. 1 at 6: *Canale Grande* (West Germany, 1983) by Friederike Pezold; 8:30: *Our Marriage* (France, 1984) by Valeria Sarmiento. Apr. 2 at 6: *Our Marriage;* 8:30: *Streetwise* (1984) by Martin Bell, Mary Ellen Mark, and Cheryl McCall. Apr. 3 at 6: *Streetwise;* 8:30: *Overlord* (Great Britain, 1975) by Stuart Cooper. Apr. 4 at 6: *The Wheel* (South Korea, 1984) by Lee Doo-yong; 8:30: *The Ties That Bind* (1984) by Su Friedrich, and *Witness to War* (1984) by Deborah Shaffer and David Goodman. Apr. 5 at 6: *Twenty Years Later* (Brazil, 1984) by Eduardo Coutinho; 8:30: *Wildrose* (1984) by John Hanson. Apr. 6 at 10 a.m.: *Heimat* (West Germany, 1984) by Edgar Reitz (series B: 8 hr. plus lunch); 12 noon: *Heimat* (series A: 4½ hr.); at 6: *The Ties That Bind* and *Witness to War;* 8:30: *The Wheel.* Apr. 7 at 11 a.m.: *Heimat* (series B: 8 hr. plus lunch); 1:30: *Heimat* (series A: 3 hr.); at 6: *Wildrose;* 8:30: *Twenty Years Later.*

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 2 at 12 noon: *The Front Page* (1931) by Lewis Milestone; 2:30: "Collector's Choice": *A Propos de Nice* by Jean Vigo, *Vive la Tour* by Louis Malle, *Rendezvous* by Claude Lelouch, *Les Mistons,* and *Eugene Atget (1856-1927);* at 6: "Stan Brakhage on Painting on Film": the filmmaker presents several of his own works. Apr. 4 at 12 noon: *Law and Order* (1969) by Frederick Wiseman; 5:30: "New Forms in Fiction": *Losing Ground* by Kathleen Collins; filmmaker present.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *French Cancan* (France, 1955, uncut) by Jean Renoir, with Jean Gabin. Free: Fri.–Sun. at 2: *Sanford Meisner: The Theater's Best Kept Secret* (1984) by Nick Doob.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Apr. 6 at 2: *The Crime of M. Lange* (1935) by Jean Renoir.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. "1985 Biennial Exhibition." Video: Thru June 2: Tue., 1:30–6:30: *Perfect Lives* (1983) by Robert Ashley, Parts I–IV; Wed.–Sat., 11:15 a.m.–3:45 p.m., Sun., 12:15–4:45: Works by various artists (for programs, call museum). Film: Apr. 2 at 2 & 6: *New York Portrait, Part II* (1983) by Peter B. Hutton, and *Rushlight* (1984) by Holly Fisher; at 3:30: *The Ballad of Sexual Dependency* (1982–85) by Nan Goldin. Apr. 6 at 12 noon, 1:30 & 3, Apr. 7 at 1, 2:30 & 4: *What Is the Use?* (1983–84) by Sandy Moore, performance with film.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $6. "A Lens on Israel: Society Through Its Cinema." Apr. 3 at 7:30: *Hamsin* (1982) by Daniel Wachsmann; discussion follows.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*Berry Gordy's the Last Dragon.* #2—*Porky's Revenge.* #3—*Baby.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *The Slugger's Wife.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Berry Gordy's the Last Dragon.* #2—*Return of the Jedi.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Friday the 13th Part V.* #2—*Mask.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*King David.* #2—*Mask.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. *Berry Gordy's the Last Dragon.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Baby.* #2—*Police Academy 2.* #3—*The Slugger's Wife.* #4—Thru Apr. 4: *Friday the 13th Part V.* Beg. Apr. 5: *Sylvester.*

107. KENT—E. 167th St. nr. Grand Conc. 367-1288. *Berry Gordy's the Last Dragon.*

108. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Baby.* #2—*Friday the 13th Part V.*

109. LOEWS PARADISE—E. 188th St. at Grand Conc. 367-1288. #1—*King David.* #2—*Beverly Hills Cop.* #3—*Friday the 13th Part V.* #4—*Mask.*

111. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Beverly Hills Cop.* #2—*Mask.* #3—*The Slugger's Wife.* #4—*Police Academy 2.* #5—*Porky's Revenge.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*The Care Bears Movie.* #2—*Return of the Jedi.* #3—*Berry Gordy's the Last Dragon.* #4—Thru Apr. 4: *Berry Gordy's the Last Dragon.* Beg. Apr. 5: *Sylvester.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Baby.* #2—*Police Academy 2.* #3—*Porky's Revenge.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Witness.* #2—*The Care Bears Movie.* #3—*Mask.* #4—*Desperately Seeking Susan.* #5—*Baby.* #6—*Return of the Jedi.* #7—*The Slugger's Wife.* #8—*King David.* #9—*Friday the 13th Part V.* #10—*Police Academy 2.* #11—*Berry Gordy's the Last Dragon.*

Brooklyn

(Area Code 718)

200. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Mask.* #2—*Friday the 13th Part V.* #3—*Police Academy 2.* #4—*King David.* #5—*Beverly Hills Cop; The Care Bears Movie.*

201. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Berry Gordy's the Last Dragon.* #2—*Baby.*

202. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—*Desperately Seeking Susan.* #2—*Berry Gordy's the Last Dragon.*

203. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Friday the 13th Part V.* #2—*Mask.* #3—*King David.*

204. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Police Academy 2.* #2—*The Slugger's Wife.* #3—*Baby.* #4—*Porky's Revenge.*

206. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Mask.* #2—*Desperately Seeking Susan.* #3—*Police Academy 2.* #4—*Berry Gordy's the Last Dragon.* #5—*Friday the 13th Part V.* #6—*Baby.*

207. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—*Witness.* #2—*Mask.*

208. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Baby.* #2—*The Care Bears Movie; Return of the Jedi.* #3—*Berry Gordy's the Last Dragon.*

209. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—*A Sunday in the Country.* #2—*Amadeus.* #3—*The Care Bears Movie.*

210. DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton. 624-3591. #1—*Berry Gordy's the Last Dragon.* #2—*Police Academy 2.*

211. DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—*Porky's Revenge.* #2—*Baby.* #3—*Friday the 13th Part V.* #4—*Beverly Hills Cop.*

212. FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Friday the 13th Part V.* #2—*Berry Gordy's the Last Dragon.* #3—*Police Academy 2.* #4—*Return of the Jedi.*

213. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Friday the 13th Part V.* #2—*Mask.*

214. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*Berry Gordy's the Last Dragon.* #2—*Witness.* #3—*Porky's Revenge.* #4—*Police Academy 2.*

215. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. *Berry Gordy's the Last Dragon.*

216. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. #1—*Beverly Hills Cop.* #2—*Beverly Hills Cop.*

217. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Baby.* #2—*The Slugger's Wife.* #3—*The Killing Fields.* #4—*Return of the Jedi.* #5—*The Purple Rose of Cairo.*

218. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. *The Care Bears Movie; The Sure Thing.*

219. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Beverly Hills Cop.* #2—*Mask.*

220. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*Berry Gordy's the Last Dragon.* #2—*Police Academy 2.* #3—*Friday the 13th Part V.*

221. **WILLIAMSBURG-COMMODORE**—B'way at Rodney St. 384-7259. #1—*Berry Gordy's the Last Dragon.* #2—*Friday the 13th Part V; Death Wish.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY**— 356-3800. #1—*Berry Gordy's the Last Dragon.* #2—*Baby.*

301. **NEW DORP-HYLAN**— 351-6601. #1—*Beverly Hills Cop.* #2—*Witness.*

302. **NEW DORP-LANE**— 351-2110. *Friday the 13th Part V.*

303. **NEW DORP-RAE**— 979-0444. #1—*Berry Gordy's the Last Dragon.* #2—*Desperately Seeking Susan.*

304. **NEW DORP-RKO FOX PLAZA**— 987-6800. #1—*Baby.* #2—*Mask.*

305. **NEW SPRINGVILLE-ISLAND**— 761-6666. #1—*Porky's Revenge.* #2—*Police Academy 2.*

306. **NEW SPRINGVILLE-RKO RICHMOND**— 761-3103. *Return of the Jedi.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—*The Slugger's Wife.* #2—*Police Academy 2.* #3—*Baby.* #4—*Berry Gordy's the Last Dragon.*

402. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*Witness.* #2—*Police Academy 2.*

403. **BAYSIDE-MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—*Porky's Revenge.* #2—*Baby.* #3—*Berry Gordy's the Last Dragon.* #4—*Amadeus.*

406. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Apr. 4: *2010; The Beastmaster.* Beg. Apr. 5: *Dune; Dragonslayer.*

407. **DOUGLASTON-MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Mask.* #2 & #3—*The Purple Rose of Cairo.* #4—*Return of the Jedi.* #5—*Desperately Seeking Susan.* #6—*Porky's Revenge.* #7—*King David.*

408. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Friday the 13th Part V.* #2—*Mask.*

410. **FLUSHING-PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*King David.* #2—*Return of the Jedi.* #3—*Amadeus.* #4—*The Slugger's Wife.*

411. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—Thru Apr. 4: *Friday the 13th Part V.* Beg. Apr. 5: *Sylvester.* #2—*Mask.* #3—*Porky's Revenge.*

412. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—*Baby.* #2—*Police Academy 2.* #3—*Berry Gordy's the Last Dragon.*

413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—*Return of the Jedi.* #2—*The Slugger's Wife.* #3—*Desperately Seeking Susan.* #4—*The Sure Thing.*

414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—*Witness.* #2—*Mask.*

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Beverly Hills Cop.* #2—*King David.*

417. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—*Porky's Revenge.* #2—*The Slugger's Wife.*

419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. *Witness.*

420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—*Baby.* #2—*Berry Gordy's the Last Dragon.* #3—*Police Academy 2.* #4—*Amadeus.*

422. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Slugger's Wife; The Care Bears Movie.* #2—*Friday the 13th Part V.* #3—*Return of the Jedi.* #4—*Baby.* #5—*Mask.*

423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—*Berry Gordy's the Last Dragon.* #2—*Beverly Hills Cop.*

426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*Friday the 13th Part V.* #2—*Desperately Seeking Susan.* #3—*Mask.*

427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 478-6777. #1—*The Slugger's Wife.* #2—*Baby.*

428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—*Berry Gordy's the Last Dragon.* #2—*Police Academy 2.* #3—*King David.*

439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Porky's Revenge.* #2—*Police Academy 2.*

442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 4: *The Falcon and the Snowman; The Woman in Red.*

443. **REGO PARK-LOEWS LEFRAK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*A Passage to India.* #2—*Beverly Hills Cop.* #3—*King David.*

445. **RICHMOND HILL-LEFFERTS**—Liberty Ave. at 122nd. St. 843-8240. Program unavailable.

447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Beverly Hills Cop.* #2—*Witness.* #3—*The Care Bears Movie.*

448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—*Mask.* #2—*The Slugger's Wife.*

450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Friday the 13th Part V.* #2—*Mask.*

451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru Apr. 4: *Into the Night; Terror in the Aisles.*

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**— 223-2323. #1—*The Slugger's Wife.* #2—*Desperately Seeking Susan.*

501. **BALDWIN-RKO**— 223-9230. *Berry Gordy's the Last Dragon.*

502. **BELLEROSE-RKO**— 775-1351. Thru Apr. 2: *The Flamingo Kid.* Beg. Apr. 3: *Turk 182!*

504. **BELLMORE-MOVIES**— 785-4486. *Into the Night.*

511. **EAST MEADOW-FLICK**— 794-8008. #1—*Return of the Jedi.* #2—*Desperately Seeking Susan.*

512. **EAST MEADOW-MEADOWBROOK**— 731-2423. #1—*Police Academy 2.* #2—*The Slugger's Wife.* #3—*Porky's Revenge.* #4—*Baby.*

517. **FLORAL PARK-RKO FLORAL**— 352-2280. *Baby.*

518. **FRANKLIN SQUARE-FRANLKIN**— 775-3257. #1—*Return of the Jedi.* #2—*Mask.*

519. **GARDEN CITY-RKO ROOSEVELT FIELD**— 741-4007. #1—*Beverly Hills Cop.* #2—*Return of the Jedi.* #3—*Police Academy 2.*

521. **GARDEN CITY PARK-RKO PARK EAST**— 741-8484. *Friday the 13th Part V.*

523. **GREAT NECK-SQUIRE**— 466-2020. #1—*Police Academy 2.* #2—*Return of the Jedi.* #3—*Berry Gordy's the Last Dragon.*

524. **HEWLETT-RKO**— 791-6768. Thru Apr. 2: *The Flamingo Kid.* Beg. Apr. 3: *Turk 182!*

526. **HICKSVILLE-HICKSVILLE**— 931-0749. #1—*The Slugger's Wife.* #2—*Stop Making Sense.*

528. **HICKSVILLE-MID-PLAZA**— 433-2400. #1—*Beverly Hills Cop.* #2—*Mask.* #3—*Baby.* #4—*Porky's Revenge.* #5—*Berry Gordy's the Last Dragon.* #6—*Amadeus.*

529. **LAWRENCE-RKO**— 371-0203. #1—*Beverly Hills Cop.* #2—*Friday the 13th Part V.* #3—*The Breakfast Club.*

530. **LEVITTOWN-LEVITTOWN**— 731-0516. #1—Program unavailable. #2—Program unavailable.

531. **LEVITTOWN-LOEWS NASSAU**— 731-5400. #1—*Mask.* #2—*The Breakfast Club.* #3—*Berry Gordy's the Last Dragon.* #4—*King David.* #5—*Friday the 13th Part V.* #6—*Witness.*

532. **LONG BEACH-LIDO**— 432-0056. Thru Apr. 4: *Missing in Action 2; Zombie Island Massacre.* Beg. Apr. 5: *Beverly Hills Cop.*

533. **LYNBROOK-LYNBROOK**— 593-1033. #1—*Baby.* #2—*The Slugger's Wife.* #3—*Porky's Revenge.* #4—*Berry Gordy's the Last Dragon.*

534. **LYNBROOK-STUDIO ONE**— 599-1444. *Return of the Jedi.*

535. **MALVERNE-TWIN**— 599-6966. #1—Program unavailable. #2—Program unavailable.

536. **MANHASSET-MANHASSET**— 627-7887. #1—*The Slugger's Wife.* #2—*Baby.* #3—*Amadeus.*

537. **MANHASSET-RKO CINEMA**— 627-1300. *Witness.*

540. **MASSAPEQUA-PEQUA**— 799-6464. *Beverly Hills Cop.*

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**— 795-2244. #1—*Porky's Revenge.* #2—*Desperately Seeking Susan.* #3—*Friday the 13th Part V.* #4—*Berry Gordy's the Last Dragon.* #5—*Witness.* #6—*Baby.* #7—*The Slugger's Wife.* #8—*Police Academy 2.* #9—Thru Apr. 4: *Police Academy 2.* Beg. Apr. 5: *Sylvester.*

543. **MERRICK-MALL**— 623-4424. Program unavailable.

544. **MERRICK-TWIN**— 546-1271. #1—*Mask.* #2—*Witness.*

545. **NEW HYDE PARK-HERRICKS**— 747-0555. #1—*The Slugger's Wife.* #2—*Desperately Seeking Susan; The Care Bears Movie.*

547. **OCEANSIDE-OCEANSIDE**— 536-7565. #1—*King David.* #2—*Amadeus.*

548. **OLD BETHPAGE-CINE CAPRI**— 752-1610. *Amadeus.*

550. **PLAINVIEW-OLD COUNTRY**— 931-4242. #1—*King David.* #2—*The Slugger's Wife; The Care Bears Movie.*

551. **PLAINVIEW-RKO MORTON VILLAGE**— 938-2323. *Baby.*

552. **PLAINVIEW-RKO TWIN**— 931-1333. #1—*Friday the 13th Part V.* #2—*Witness.*

554. **PORT WASHINGTON-MOVIES**— 944-6200. #1—*Desperately Seeking Susan.* #2—*Friday the 13th Part V; The Care Bears Movie.* #3—*Mask.*

557. **ROCKVILLE CENTRE-RKO FANTASY**— 764-8000. *Mask.*

558. **ROCKVILLE CENTRE-RKO TWIN**— 678-3121. #1—*Police Academy 2.* #2—*Witness.*

559. **ROSLYN-ROSLYN**— 621-8488. #1—*King David.* #2—Thru Apr. 4: *A Sunday in the Country.* Beg. Apr. 5: *Sylvester.*

561. **SYOSSET-SYOSSET**— 921-5810. #1—*Police Academy 2.* #2—*Desperately Seeking Susan.* #3—*Return of the Jedi.*

562. **SYOSSET-UA CINEMA 150**— 364-0700. *The Purple Rose of Cairo.*

566. **VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—*Porky's Revenge.* #2—*Berry Gordy's the Last Dragon.* #3—*Return of the Jedi.*

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*Mask.* #4—*The Slugger's Wife.* #5—*The Purple Rose of Cairo.* #6—*The Care Bears Movie.* #7—*The Breakfast Club.* #8—*Desperately Seeking Susan.* #9—

Baby. #10—*King David.* #11—*Police Academy 2.* #12—*The Killing Fields.* #13—*Friday the 13th Part V.*

571. **WANTAGH-RKO—** 781-6969. *Return of the Jedi.*

573. **WESTBURY-DRIVE-IN—** 334-3400. #1—Thru Apr. 4: *Friday the 13th Part V.* Beg. Apr. 5: *The Slugger's Wife.* #2—*Police Academy 2.* #3—*Porky's Revenge.*

574. **WESTBURY-WESTBURY—** 333-1911. #1—Thru Apr. 4: *Places in the Heart.* #2—*A Passage to India.*

Suffolk County

601. **BABYLON-BABYLON—** 669-3399. #1—*The Slugger's Wife.* #2—*Desperately Seeking Susan.* #3—*Berry Gordy's the Last Dragon.*

602. **BABYLON-RKO—** 669-0700. #1—*Witness.* #2—*Return of the Jedi.*

603. **BABYLON-SOUTH BAY—** 587-7676. #1—*Mask.* #2—*Beverly Hills Cop.* #3—*Friday the 13th Part V.*

604. **BAY SHORE-CINEMA—** 665-1722. *Porky's Revenge.*

606. **BAY SHORE-LOEWS SOUTH SHORE MALL—** 666-4000. #1—*Police Academy 2.* #2—*Baby.*

609. **BRENTWOOD-BRENTWOOD—** 273-3900. Thru Apr. 4: *Vision Quest.*

612. **CENTER MORICHES-CENTER—** 878-2100. *Baby.*

616. **COMMACK-MULTIPLEX—** 462-6953. #1—*Desperately Seeking Susan.* #2—*Baby.* #3—*Beverly Hills Cop.* #4—*King David.* #5—*Friday the 13th Part V.* #6—*The Purple Rose of Cairo.* #7—*Mask.* #8—*Berry Gordy's the Last Dragon.* #9—*Witness.* #10—*The Care Bears Movie.* #11—*Police Academy 2.*

617. **COMMACK-RKO—** 499-4545. #1—*The Slugger's Wife.* #2—*Porky's Revenge.*

621. **CORAM-PINE—** 698-6442. #1—*Beverly Hills Cop.* #2—*The Slugger's Wife.* #3—*Berry Gordy's the Last Dragon.*

625. **EAST HAMPTON-CINEMAS—** 324-0448. #1—*The Purple Rose of Cairo.* #2—*Desperately Seeking Susan.* #3—*Porky's Revenge.* #4—*Police Academy 2.* #5—Thru Apr. 4: *Baby.* Beg. Apr. 5 (tent.): *Amadeus.*

627. **EAST SETAUKET-RKO FOX—** 473-2400. *The Care Bears Movie; Berry Gordy's the Last Dragon.*

628. **ELWOOD-ELWOOD—** 499-7800. #1—*Mask.* #2—*Friday the 13th Part V.*

629. **FARMINGVILLE-COLLEGE PLAZA—** 698-2200. #1—*Berry Gordy's the Last Dragon.* #2—*The Slugger's Wife; The Care Bears Movie.*

632. **HUNTINGTON-RKO SHORE—** 421-5200. #1—*Police Academy 2.* #2—*Berry Gordy's the Last Dragon.* #3—*Beverly Hills Cop.* #4—*The Care Bears Movie; Friday the 13th Part V.*

633. **HUNTINGTON-RKO WHITMAN—** 423-1300. *Mask.*

634. **HUNTINGTON-RKO YORK—** 421-3911. *Witness.*

635. **ISLIP-ISLIP—** 581-5200. #1—*Mask.* #2—*Berry Gordy's the Last Dragon.* #3—*The Slugger's Wife; The Care Bears Movie.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL—** 724-9550. *Porky's Revenge.*

638. **LAKE RONKONKOMA-LAKESIDE—** 981-7100. Thru Apr. 4: *Into the Night.*

639. **LINDENHURST-LINDENHURST—** 888-5400. Thru Apr. 4: *Heaven Help Us.* Beg. Apr. 5: *A Passage to India.*

640. **MATTITUCK-MATTITUCK—** 298-4405. #1—*Baby.* #2—*The Care Bears Movie; Return of the Jedi.* #3—*The Slugger's Wife.*

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. *The Slugger's Wife.* **OUTDOOR—***Police Academy 2.*

644. **NORTHPORT-NORTHPORT—** 261-8600. Thru Apr. 4: *Vision Quest.*

645. **OAKDALE-OAKDALE—** 589-8118. Thru Apr. 4: *Places in the Heart.* Beg. Apr. 5: *The Breakfast Club.*

648. **PATCHOGUE-TRIPLEX—** 475-0601. #1—*Police Academy 2.* #2—*Baby.* #3—*Beverly Hills Cop.*

649. **PATCHOGUE-RKO PLAZA—** 475-5225. #1—*Witness.* #2—*Mask.*

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR—** 363-7200. *Porky's Revenge.* **OUTDOOR—** Thru Apr. 4: *Friday the 13th Part V; Hellhole.* Beg. Apr. 5: *Berry Gordy's the Last Dragon.*

651. **PATCHOGUE-SUNWAVE—** 475-7766. #1—*Return of the Jedi.* #2—*Desperately Seeking Susan.*

653. **PORT JEFFERSON-MINI EAST—** 928-6555. Thru Apr. 4: *Amadeus.* Beg. Apr. 5: *Sylvester.* **WEST—***Police Academy 2.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN—** 473-1200. Thru Apr. 2: *The Flamingo Kid.* Beg. Apr. 3: *Turk 182!*

655. **RIVERHEAD-SUFFOLK—** 727-3133. *Friday the 13th Part V.*

657. **SAG HARBOR-SAG HARBOR—** 725-0010. Thru Apr. 4: *Man of Flowers.* Beg. Apr. 5: *Tchao Pantin.*

658. **SAYVILLE-SAYVILLE—** 589-0232. #1—*Friday the 13th Part V.* #2—*King David; The Care Bears Movie.* #3—*The Slugger's Wife.*

660. **SHIRLEY-TWIN—** 281-4466. #1—Thru Apr. 4: *Ghoulies.* Beg. Apr. 5: *The Breakfast Club.* #2—Thru Apr. 4: *The Falcon and the Snowman.*

662. **SMITHTOWN-SMITHTOWN—** 265-1551. *Return of the Jedi.*

663. **SOUTHAMPTON-SOUTHAMPTON—** 283-1300. #1—*Mask.* #2—*King David.* #3—*The Slugger's Wife.*

664. **STONY BROOK-LOEWS—** 751-2300. #1—*Friday the 13th Part V.* #2—*Mask.* #3—*Witness.*

666. **WEST ISLIP-TWIN—** 669-2626. #1—Thru Apr. 4: *The Falcon and the Snowman.* Beg. Apr. 5: *The Breakfast Club.* #2—Thru Apr. 4: *Places in the Heart.* Beg. Apr. 5: *Into the Night.*

667. **WESTHAMPTON-HAMPTON ARTS—** 288-2600. #1—*Mask.* #2—*King David.*

668. **WESTHAMPTON-WESTHAMPTON—** 288-1500. *Return of the Jedi.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Apr. 4: *Amadeus.* Beg. Apr. 5: *Sylvester.* #2—*Mask.*

701. **BEDFORD VILLAGE-CINEMA 22—** 234-9577. *Witness.*

702. **BRONXVILLE-BRONXVILLE—** 961-4030. #1—*Baby.* #2—*The Slugger's Wife.* #3—*Return of the Jedi.*

705. **GREENBURGH-CINEMA 100—** 946-4680. #1—*Berry Gordy's the Last Dragon.* #2—*Desperately Seeking Susan.*

707. **HARRISON-SILVER SCREEN—** 835-2961. Program unavailable.

708. **HARTSDALE-CINEMA—** 428-2200. #1—*King David.* #2—*Police Academy 2.* #3—*Baby.* #4—*Mask.*

709. **LARCHMONT-PLAYHOUSE—** 834-3001. Thru Apr. 4: *The Slugger's Wife.* Beg. Apr. 5 (tent.): *Amadeus.*

710. **MAMARONECK-PLAYHOUSE—** 698-2200. #1—*Baby; Amadeus.* #2—*Police Academy 2.* #3—*Porky's Revenge.* #4—*Berry Gordy's the Last Dragon.*

711. **MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—*The Purple Rose of Cairo.* #2—*Police Academy 2.*

712. **MOUNT VERNON-PARKWAY—** 664-3311. *Desperately Seeking Susan.*

714. **NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—*Witness.* #2—*Police Academy 2.* #3—*Return of the Jedi.* #4—*Porky's Revenge.* #5—*Mask.* #6—*Berry Gordy's the Last Dragon.* #7—*Friday the 13th Part V.*

716. **OSSINING-ARCADIAN—** 941-5200. #1—*Police Academy 2.* #2—*Mask.* #3—*Witness.*

717. **PEEKSKILL-BEACH—** 737-6262. #1—*Baby.* #2—*The Slugger's Wife.* #3—*Mask.* #4—*Porky's Revenge.*

719. **PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—*Police Academy 2.* #2—*Witness.* #3—*Return of the Jedi.* #4—*Friday the 13th Part V.*

720. **PELHAM-PICTURE HOUSE—** 738-3160. Thru Apr. 4: *A Passage to India.*

721. **PLEASANTVILLE-ROME—** 769-0720. #1—*Friday the 13th Part V.* #2—*Beverly Hills Cop.* #3—*The Care Bears Movie.*

722. **RYE-RYE RIDGE—** 939-8177. #1—*Mask.* #2—*Witness.*

723. **SCARSDALE-FINE ARTS—** 723-6699. *A Sunday in the Country.*

724. **SCARSDALE-PLAZA—** 725-0078. *Amadeus.*

727. **WHITE PLAINS-GALLERIA—** 997-8198. #1—*Porky's Revenge.* #2—*Friday the 13th Part V.*

728. **WHITE PLAINS-UA CINEMA—** 946-2820. *Return of the Jedi.*

732. **YONKERS-MOVIELAND—** 793-0002. #1—*The Purple Rose of Cairo.* #2—*Mask.* #3—*Friday the 13th Part V.* #4—*Porky's Revenge.*

733. **YONKERS-PARK HILL—** 969-4477. #1—*Beverly Hills Cop.* #2—*Friday the 13th Part V.* #3—*Berry Gordy's the Last Dragon.* #4—*The Slugger's Wife.*

735. **YORKTOWN HEIGHTS-TRIANGLE—** 245-7555. #1—*Berry Gordy's the Last Dragon.* #2—*Amadeus.* #3—*King David.*

Rockland County

742. **MONSEY-ROCKLAND DRIVE-IN—** 356-4040. Thru Apr. 4: *Friday the 13th Part V; Death Wish.*

743. **NANUET-MALL—** 623-6336. Program unavailable.

744. **NANUET-ROUTE 59—** 623-3355. *Porky's Revenge.*

745. **NANUET-THE MOVIES—** 623-0211. #1—Thru Apr. 4: *Berry Gordy's the Last Dragon.* Beg. Apr. 5: *Sylvester.* #2—*The Slugger's Wife.* #3—*Desperately Seeking Susan.* #4—*Amadeus.* #5—*The Purple Rose of Cairo.*

746. **NEW CITY-TOWN—** 634-5100. #1—*Mask.* #2—*Friday the 13th Part V.*

747. **NEW CITY-UA CINEMA 304—** 634-8200. #1—*Police Academy 2.* #2—*The Slugger's Wife.*

748. **NYACK-CINEMA EAST—** 358-6631. *Return of the Jedi.*

751. **PEARL RIVER-CENTRAL—** 735-2530. *Friday the 13th Part V.*

752. **PEARL RIVER-PEARL RIVER—** 735-6500. *Mask.*

754. **SPRING VALLEY-CINEMA 45—** 352-1445. *King David.*

755. **SPRING VALLEY-PIX—** 425-6902. #1—*Witness.* #2—*Desperately Seeking Susan.*

756. **STONY POINT-9 W CINEMA—** 942-0303. *Berry Gordy's the Last Dragon.*

757. **SUFFERN-LAFAYETTE—** 357-6030. *Baby.*

759. **WEST HAVERSTRAW-PLAZA—** 947-2220. *Witness.*

Connecticut

(Area Code 203)
Fairfield County

770. **BROOKFIELD-FINE ARTS—** 775-0070. #1—*Porky's Revenge.* #2—*Mask.*

772. **DANBURY-CINE—** 743-2200. #1—*The Purple Rose of Cairo.* #2—*King David.* #3—*Return of the Jedi.*

773. **DANBURY-CINEMA—** 748-2923. #1—*Baby.* #2—*The Slugger's Wife.*

774. **DANBURY-PALACE—** 748-7496. #1—*Friday the 13th Part V.* #2—*Berry Gordy's the Last Dragon.* #3—*Police Academy 2.*

776. **DARIEN-PLAYHOUSE—** 655-0100. *Porky's Revenge.*

778. **FAIRFIELD-COMMUNITY—** 255-6555. #1—*Police Academy 2.* #2—*The Breakfast Club.*

779. **FAIRFIELD-COUNTY—** 334-1411. *Mask.*

780. **GREENWICH-CINEMA—** 869-6030. #1—*The Breakfast Club.* #2—*Mask.*

781. **GREENWICH-PLAZA—** 869-4030. #1—*The Purple Rose of Cairo.* #2—*The Slugger's Wife.* #3—*King David.*

783. **NEW CANAAN-PLAYHOUSE—** 966-0600. *Witness.*

784. **NORWALK-CINEMA—** 838-4504. #1—*Police Academy 2.* #2—*Berry Gordy's the Last Dragon.*

785. **NORWALK-NORWALK—** 866-9202. *Friday the 13th Part V.*

788. **SOUTH NORWALK-SONO—** 866-9202. Thru Apr. 1: *The Adventures of Buckeroo Banzai.* Apr. 2–5: *A Love in Germany.* Apr. 6–9: *Choose Me.*

789. **SPRINGDALE-STATE—** 325-0250. Thru Apr. 4: *A Passage to India.* Beg. Apr. 5: *The Killing Fields.*

790. **STAMFORD-AVON—** 324-9205. #1—*Friday the 13th Part V.* #2—*Berry Gordy's the Last Dragon.*

791. **STAMFORD-CINEMA—** 324-3100. #1—*Return of the Jedi.* #2—*Desperately Seeking Susan.* #3—*Witness.*

792. **STAMFORD-PARK PLACE—** 323-1600. #1—*Amadeus.* #2—*A Passage to India.*

793. **STAMFORD-RIDGEWAY—** 323-5000. #1—*Baby.* #2—*Police Academy 2.*

794. **TRUMBULL-TRANS-LUX—** 374-0462. #1—*Baby.* #2—*The Slugger's Wife.* #3—*Police Academy 2.*

795. **WESTPORT-FINE ARTS—** 227-3324. #1—*The Slugger's Wife.* #2—*The Purple Rose of Cairo.* #3—227-9619. *King David.* #4—226-6666. *Mask.*

796. **WESTPORT-POST—** 227-0500. *Witness.*

798. **WILTON-CINEMA—** 762-5678. *Baby.*

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN—** 997-6873. #1—Thru Apr. 4: *Berry Gordy's the Last Dragon.* Beg. Apr. 5: *Pinocchio.* #2—*Mask.* #3—*Police Academy 2.*

801. **HARRISON-WARNER—** 482-8550. #1—*Friday the 13th Part V.* #2—*King David.*

803. **JERSEY CITY-HUDSON PLAZA—** 433-1100. #1—*Return of the Jedi.* #2—*Mask.*

804. **JERSEY CITY-LOEWS—** 653-4600. #1—*Friday the 13th Part V.* #2—*King David.* #3—*Baby.*

805. **JERSEY CITY-STATE—** 653-5200. #1—*Police Academy 2.* #2—*Berry Gordy's the Last Dragon.* #3—*Porky's Revenge.* #4—*The Slugger's Wife.*

806. **SECAUCUS-LOEWS HARMON COVE—** 866-1000. #1—*Friday the 13th Part V.* #2—*Berry Gordy's the Last Dragon.* #3—*Porky's Revenge.* #4—*King David.*

807. **SECAUCUS-LOEWS MEADOW—** 866-6161. #1—*Witness.* #2—*Baby.* #3—*Mask.* #4—*The Purple Rose of Cairo.* #5—*Police Academy 2.* #6—*Beverly Hills Cop.*

809. **WEST NEW YORK-MAYFAIR—** 865-2010. Thru Apr. 4: *Missing in Action 2; Ninja III.* Beg. Apr. 5: *Beverly Hills Cop.*

Essex County

810. **BLOOMFIELD-CENTER—** 748-7900. *The Slugger's Wife.*

811. **BLOOMFIELD-RKO ROYAL—** 748-3555. #1—*Police Academy 2.* #2—*Friday the 13th Part V.*

813. **CEDAR GROVE-CINEMA 23—** 239-1462. *Baby.*

817. **LIVINGSTON-COLONY—** 992-0800. *Baby.*

818. **MAPLEWOOD-MAPLEWOOD—** 763-3100. Thru Apr. 4: *Amadeus.* Beg. Apr. 5: *Sylvester.*

819. **MILLBURN-RKO—** 376-0800. #1—*Witness.* #2—*Mask.*

821. **MONTCLAIR-CLARIDGE—** 746-5564. #1—*Witness.* #2—*Mask.* #3—*King David.*

822. **MONTCLAIR-WELLMONT—** 783-9500. #1—*Beverly Hills Cop.* #2—Thru Apr. 4: *A Soldier's Story.* Beg. Apr. 5: *Sylvester.* #3—*Berry Gordy's the Last Dragon.*

825. **NUTLEY-FRANKLIN—** 667-1777. #1—*Baby.* #2—*Return of the Jedi.* #3—*Berry Gordy's the Last Dragon.*

827. **UPPER MONTCLAIR-BELLEVUE—** 744-1455. #1—*Desperately Seeking Susan.* #2—*Return of the Jedi.* #3—*The Slugger's Wife.* #4—Beg. Apr. 5: *Amadeus.*

828. **VERONA-VERONA—** 239-0880. *Porky's Revenge.*

830. **WEST ORANGE-ESSEX GREEN—** 731-7755. #1—*Porky's Revenge.* #2—*Police Academy 2.* #3—*Friday the 13th Part V.*

Union County

840. **BERKELEY HEIGHTS-BERKELEY—** 464-8888. *Amadeus.*

841. **CRANFORD-RKO—** 276-9120. #1—*Mask.* #2—*Witness.*

842. **ELIZABETH-ELMORA—** 352-3483. *The Slugger's Wife.*

846. **LINDEN-TWIN—** 925-9787. #1—Thru Apr. 4: *Berry Gordy's the Last Dragon.* #2—*Mask.*

848. **ROSELLE PARK-PARK—** 245-0358. *A Passage to India.*

849. **SUMMIT-STRAND—** 273-3900. Thru Apr. 4: *Baby.*

851. **UNION-FIVE POINTS—** 964-3466. *Police Academy 2; The Care Bears Movie.*

852. **UNION-LOST PICTURE SHOW—** 964-4497. Thru Apr. 4: *A Sunday in the Country.*

854. **UNION-RKO—** 686-4373. #1—*Friday the 13th Part V.* #2—*Beverly Hills Cop.*

857. **WESTFIELD-RIALTO—** 232-1288. #1—*The Slugger's Wife.* #2—*Porky's Revenge.* #3—*Berry Gordy's the Last Dragon; Amadeus.*

858. **WESTFIELD-TWIN—** 654-4720. #1—*Baby.* #2—*King David.* #3—*The Breakfast Club.*

Bergen County

860. **BERGENFIELD-BERGENFIELD—** 385-1600. #1—*Friday the 13th Part V.* #2—*The Care Bears Movie.*

861. **CLOSTER-CLOSTER—** 768-8800. *Witness.*

862. **EDGEWATER-LOEWS SHOWBOAT—** 941-3660. #1—*Friday the 13th Part V.* #2—*Mask.* #3—*Berry Gordy's the Last Dragon.* #4—*Witness.*

863. **EMERSON-TOWN—** 261-1000. *Baby.*

864. **FAIR LAWN-HYWAY—** 796-1717. #1—*The Slugger's Wife.* #2—*Amadeus.*

866. **FAIRVIEW-TWIN—** 941-2424. #1—*Desperately Seeking Susan.* #2—*Baby.*

867. **FORT LEE-LINWOOD—** 944-6900. #1—*Police Academy 2.* #2—*The Slugger's Wife.*

868. **FORT LEE-SHARON—** 224-0202. *Amadeus.*

873. **OAKLAND-TWIN—** 337-4478. #1—Thru Apr. 4: *The Breakfast Club.* Beg. Apr. 5: *Sylvester.* #2—*Police Academy 2.*

874. **PALISADES PARK-PARK LANE—** 944-1086. #1—*Into the Night.* #2—*A Passage to India.*

875. **PARAMUS-BERGEN MALL—** 845-4449. *The Purple Rose of Cairo.*

876. **PARAMUS-CINEMA 35—** 845-5070. *Mask.*

877. **PARAMUS-DRIVE-IN—** 368-1440. Thru Apr. 4: *Ghoulies; Striking Back.* Beg. Apr. 5: *The Breakfast Club; The Wild Life.*

878. **PARAMUS-RKO ROUTE 4—** 487-7909. #1—*Friday the 13th Part V.* #2—*The Sure Thing.* #3—*The Killing Fields.* #4—*The Breakfast Club.* #5—*Beverly Hills Cop.* #6—*Return of the Jedi.* #7—*Berry Gordy's the Last Dragon.* #8—*Witness.* #9—*King David.* #10—*Porky's Revenge.*

879. **PARAMUS-RKO ROUTE 17—** 843-3830. #1—*Desperately Seeking Susan.* #2—*Police Academy 2.* #3—*Baby.*

880. **RAMSEY-CINEMA—** 825-2090. *Witness.*

881. **RAMSEY-INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO—** 641-0617. Thru Apr. 4: *A Passage to India.* Beg. Apr. 5: *Beverly Hills Cop.*

883. **RIDGEWOOD-RKO WARNER—** 444-1234. #1—*Return of the Jedi.* #2—*Desperately Seeking Susan.* #3—*Beverly Hills Cop.* #4—*Friday the 13th Part V.*

884. **RIDGEWOOD—ROSEBUD—** 670-9183. Apr. 1–4: *Murder Most Foul.* Apr. 5–7: *Holiday* (1938).

885. **RUTHERFORD-WILLIAMS CENTER—** 933-3700. #1—*Baby.* #2—Thru Apr. 4: *The Falcon and the Snowman.*

886. **TEANECK-MOVIE CITY—** 836-3334. #1—*The Care Bears Movie.* #2—*The Slugger's Wife.* #3—*Amadeus.* #4—Thru Apr. 4: *Ghoulies.*

887. **TENAFLY-BERGEN—** 567-0004. *Amadeus.*

888. **WASHINGTON TOWNSHIP-CINEMA—** 666-2221. *Mask.*

889. **WESTWOOD-PASCACK—** 664-3200. *Police Academy 2.*

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Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALAMO BAY—(1 hr. 45 min., '85) In a small fishing village on the coast of southern Texas, a young woman is torn between her love for an American fisherman and her devotion to her father's business, which relies on the labor of Vietnamese refugees despite violent opposition. Written by Alice Arlen; music by Ry Cooder. Dir. Louis Malle. R. 62

ALL MY GOOD COUNTRYMEN—(2 hr. 6 min., '68) In Czech, Eng. subtitles. A drama following the lives of six inhabitants of a small Czech village for two decades after World War II. Although it won the Czech critics' award for outstanding film, it has since been banned; writer-director Vojtech Jasny left Czechoslovakia in 1968 to live in self-imposed exile. 1

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy.* We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 20, 39, 43, 81, 209, 403, 410, 420, 528, 536, 547, 548, 625, 653, 700, 709, 710, 724, 735, 745, 792, 818, 827, 840, 857, 864, 868, 886, 887

BABY . . . SECRET OF THE LOST LEGEND—(1 hr. 35 min., '85) A young couple, American scientists, discover a baby brontosaurus and decide to raise it. With William Katt, Sean Young, Patrick McGoohan. Screenplay by Clifford and Ellen Green. Dir. B. W. L. Norton. PG. 25, 39, 66, 86, 90, 100, 106, 108, 113, 114, 201, 204, 206, 208, 211, 217, 300, 304, 401, 403, 412, 420, 422, 427, 512, 517, 528, 533, 536, 541, 551, 567, 606, 612, 616, 625, 640, 648, 702, 708, 710, 717, 757, 773, 793, 794, 798, 804, 807, 813, 817, 825, 849, 858, 863, 866, 879, 885

BALLAD OF THE LITTLE SOLDIER—(45 min., '84) and **THE DARK GLOW OF THE MOUNTAINS**—(45 min., '84) Two new documentaries by German filmmaker Werner Herzog, narrated in English. *Ballad of the Little Soldier* concerns the plight of the Miskito Indians of Nicaragua, who are fighting a guerrilla war with the Sandinista government. *The Dark Glow of the Mountains* is a portrait of mountain climber Reinhold Messner. 1

BERRY GORDY'S THE LAST DRAGON—(1 hr. 48 min., '85) An urban fairy tale about a beautiful V.J. and a martial arts expert who rescues her from kidnappers. With Vanity, Taimak, Julius J. Carry III. Music by Stevie Wonder, Smokey Robinson, and other Motown artists. Dir. Michael Schultz. PG-13. 5, 36, 60, 68, 85, 90, 91, 92, 100, 102, 105, 107, 112, 114, 201, 202, 206, 208, 210, 212, 214, 215, 220, 221, 300, 303, 401, 403, 412, 420, 423, 428, 501, 523, 528, 531, 533, 541, 566, 601, 616, 621, 627, 629, 632, 635, 650, 705, 710, 714, 733, 735, 745, 756, 774, 784, 790, 800, 805, 806, 822, 825, 846, 857, 862, 878

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 24, 37, 51, 90, 109, 111, 200, 211, 216, 219, 301, 416, 423, 443, 447, 519, 528, 529, 532, 540, 567, 603, 616, 621, 632, 648, 721, 733, 807, 809, 822, 854, 878, 882, 883

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 5

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Five high-school kids, forced to spend a long Saturday in detention at the school library, confront each other's fears and vulnerabilities. This new movie by John Hughes (*Sixteen Candles*) re-creates the physical limitations, and the pressure-cooker atmosphere, of a solemnly therapeutic play. It's all about Identity and False Façades and Relationships. Yet much of the acting and writing is good, and the picture is snappily edited by Dede Allen. Emilio Estevez is the wound-up-tight jock who uses his strength as if it were a moral policeman, put on earth to keep everyone else in line. Molly Ringwald is a popular princess who brings a sushi box lunch to school. Anthony Michael Hall is a champion grade-getter beginning to despise himself. Ally Sheedy, in a moving and funny performance, is a loner and outsider posing as a nut case. Swathed in black shawls, Sheedy hunches over her desk, muttering to herself; when she tells a lie, she has a dirty grin. The only bad performance in the lot is Judd Nelson's, as Bender, the working-class punk who tells the others off. Nelson has a falsely written role, but he makes things worse by spitting out his lines malevolently. It's an overbearing movie, but it's not dull. (Feb. 18, 1985) R. 21, 32, 47, 529, 531, 567, 645, 660, 666, 778, 780, 858, 873, 877, 878

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 84

CAMILA—(1 hr. 45 min., '84) In Spanish, Eng. subtitles. A high-born woman and a priest run away together in early 19th-century Argentina. This erotic drama comes out for sexual passion and candor, and it castigates male chauvinism, repression, and hypocrisy. It takes all the right positions, and at least one of the erotic scenes has real heat. But the movie is entirely predictable: Once you get the premise, everything else follows mechanically. So-so direction by Maria Luisa Bemberg, who is in her sixties. Starring Susu Pecoraro and Imanol Arias. 45

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) A large and variously interesting cast rattles its way through a stupidly plotted, irritating, occasionally funny New York shaggy-dog story about mistaken identity, bohemian life, and a great many other things. Director Susan Seidelman (*Smithereens*) is fond of cluttered East Village apartments, crumbling alleyways, and crowded clubs, but her naturalistic bent doesn't go well with the stylized mechanics of the plot. The picture might have been better if Seidelman had thrown away the scenes in which the characters explain the story to each other. It lacks momentum (too much explanation always kills farce), but some of the performances are engaging. Swinging her big shoulders and sighting the male actors down her nose, Madonna is a commanding sexual presence. She plays a trampy free spirit who picks up men just like that; Robert Joy is her on-again, off-again lover; Rosanna Arquette a New Jersey bourgeoise who gets hit on the head and thinks that she's Madonna; Aidan Quinn a sweet-souled movie projectionist who takes her in. Shot all over downtown New York. (Apr. 1, 1985) PG-13. 25, 60, 80, 86, 114, 202, 206, 303, 407, 413, 426, 500, 511, 541, 545, 554, 561, 567, 601, 616, 625, 651, 705, 712, 745, 755, 791, 827, 866, 879, 883

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) Sean Penn, an edgy, hard-driving daredevil, and Timothy Hutton, still too earnest but at least a little better-looking now that he's older, are Daulton Lee and Christopher Boyce, the real-life American traitors convicted in 1977 for selling secrets to the Soviet Union. Steven Zaillian's screenplay, based on the book by New York *Times* reporter Robert Lindsey, presents the boys as products of the banal affluence of Southern California in the '60s. Christopher, working at a plant that has a CIA contract, is shocked by his discovery of CIA dirty tricks, and sells to the Russians the codes in which CIA spy satellites transmit information. Daulton, a scummy drug-dealer, serves as his courier. As presented by director John Schlesinger and Zaillian, Christopher is an idealistic boy, which makes no sense: Why did this idealist accept money from the Soviets? And if he hated CIA tricks, what did he think the KGB was up to? Still, it's a good story. Penn, brilliant throughout, makes Daulton sly, cagey, yet desperate to fit in somewhere. If either of the two boys comes near moral innocence, it is he. Schlesinger moves things along very fast, but then will stop for a long reverie in the hills, where Christopher trains falcons. From moment to moment, the picture feels decisive, but afterwards nothing in it quite makes sense. (Feb. 4, 1985) R. 9, 32, 442, 660, 666, 885

FRIDAY THE 13TH PART V—A NEW BEGINNING—(1 hr. 32 min., '85) The *Friday the 13th* series continues, following the exploits of a bloodthirsty, psychopathic killer. With John Shepherd, Shavar Ross, Melanie Kinnaman. Dir. Danny Steinmann. R. 33, 66, 85, 90, 91, 103, 106, 108, 109, 114, 200, 203, 206, 211, 212, 213, 220, 221, 302, 408, 411, 422, 426, 450, 521, 529, 531, 541, 552, 554, 567, 573, 603, 616, 628, 632, 650, 655, 658, 664, 714, 719, 721, 727, 732, 733, 742, 746, 751, 774, 785, 790, 801, 804, 806, 811, 830, 854, 860, 862, 878, 883

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63

THE HIT—(1 hr. 40 min., '84) A British crook who had been a witness for the prosecution of his comrades is abducted ten years later in Spain by a hit man. With Terence Stamp, John Hurt, Tim Roth, and Laura del Sol. Screenplay by Peter Prince. Dir. Stephen Frears. R. 13

HOTEL NEW YORK—(1 hr., '84) The comic adventures of a woman filmmaker in Manhattan. With Gary Indiana, Sidney Geffen, and Jackie Raynal. Written and directed by Raynal. 4

INTO THE NIGHT—(1 hr. 57 min., '85) A Los Angeles thriller, made by people with absolutely nothing on their minds. The picture starts slowly and never really gets going, and by the end, you feel you've been watching a meaningless expense of energy, without style, without wit, without even the cynicism necessary for a low good time. Michelle Pfeiffer is interesting as a smart, amoral stunner who has always depended on men to carry her through; Jeff Goldblum, in his first starring role, speaks in his customary slow, dreamy, self-preoccupied style—only this time there's no reason for it. The director, John Landis, hasn't provided a comic context for Goldblum, and he just seems out of it. (Mar. 4, 1985) R. 32, 62, 451, 504, 638, 666, 874

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 12, 30, 67, 217, 567, 789, 878

KING DAVID—(1 hr. 57 min., '85) Reviewed in this issue. PG-13. 42, 53, 104, 109, 114, 200, 203, 407, 410, 416, 428, 443, 531, 547, 550, 559, 567, 616, 658, 663, 667, 708, 735, 754, 772, 781, 795, 801, 804, 806, 821, 858, 878

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 55, 86

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 25, 33, 62, 86, 103, 104, 109, 111, 114, 200, 203, 206, 207, 213, 219, 304, 407, 408, 411, 414, 422, 426, 448, 450, 518, 528, 531, 544, 554, 557, 567, 603, 616, 628, 633, 635, 649, 663, 664, 667, 700, 708, 714, 716, 717, 722, 732, 746, 752, 770, 779, 780, 795, 800, 803, 807, 819, 821, 841, 846, 862, 876, 888

MISSISSIPPI BLUES—(1 hr. 36 min., '83) In French, Eng. subtitles. In this funny and stirring documentary, French director Bertrand Tavernier and the veteran American director Robert Parrish seek out the most talented primitive blues artists of Oxford, Mississippi. A valedictory for the disappearing traditions of the South. (Apr. 1, 1985) 1

MY NEW PARTNER—(1 hr. 47 min., '84) In French, Eng. subtitles. The comic adventures of a veteran Paris policeman, played by Philippe Noiret, and his young partner, played by Thierry Lhermitte. With Grace de Capitani and Régine. Dir. Claude Zidi. R. 84

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 20, 46, 87, 443, 574, 639, 720, 789, 792, 848, 874, 882

POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—(1 hr. 37 min., '85) The rookie cops of last year's popular comedy, *Police Academy*, return to clean up a neighborhood terrorized by gangs. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Colleen Camp, Howard Hesseman, George Gaynes. Screenplay by Barry Blaustein and David Sheffield. Dir. Jerry Paris. PG-13. 7, 32, 52, 68, 85, 106, 111, 113, 114, 200, 204, 206, 210, 212, 214, 220, 305, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 558, 561, 567, 573, 606, 616, 625, 632, 642, 648, 653, 708, 710, 711, 714, 716, 719, 747, 774, 778, 784, 793, 794, 800, 805, 807, 811, 830, 851, 867, 873, 879, 889

PORKY'S REVENGE—(1 hr. 34 min.,'85) The Florida high-school students of *Porky's* in another round of raucous comedy. With Dan Monahan, Wyatt Knight, Tony Ganios, Mark Herrier, Kaki Hunter. Written by Ziggy Steinberg. Dir. James Komack. R. 12, 32, 48, 65, 86, 100, 111, 113, 204, 211, 214, 305, 403, 407, 411, 418, 439, 512, 528, 533, 541, 566, 573, 604, 617, 625, 637, 650, 710, 714, 717, 727, 732, 744, 770, 776, 805, 806, 828, 830, 857, 878

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play*. See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 50

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 23, 35, 61, 82, 217, 407, 562, 567, 616, 625, 711, 732, 745, 772, 781, 795, 807, 875

THE RETURN OF THE SOLDIER—(1 hr. 41 min., '84) A shell-shocked British soldier, an aristocrat, returns home from World War I obsessed with the memory of a love affair twenty years earlier, and indifferent to the feelings of his wife and spinster cousin. With Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. Based on the novel by Rebecca West; screenplay by Hugh Whitemore. Dir. Alan Bridges. 55

THE SLUGGER'S WIFE—(1 hr. 54 min., '85) Reviewed in this issue. PG-13. 22, 30, 53, 87, 101, 106, 111, 114, 204, 217, 401, 410, 413, 418, 422, 427, 448, 500, 512, 526, 533, 536, 541, 545, 550, 567, 573, 601, 617, 621, 629, 635, 640, 642, 658, 663, 702, 709, 717, 733, 745, 747, 773, 781, 794, 795, 805, 810, 827, 842, 857, 864, 867, 886

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 6, 81, 526

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 13

STREETWISE—(1 hr. 32 min., '84) A documentary about nine teenagers, runaways and castaways, who survive on their own on the streets of downtown Seattle, based on a July 1983 *Life* Magazine article by Cheryl McCall and photographer Mary Ellen Mark. Original music by Tom Waits. Dir. McCall, Mark, and Martin Bell. 82

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 13, 209, 559, 723, 852

★ **THE SURE THING**—(1 hr. 34 min., '85) Charming. John Cusack, an eighteen-year-old with a slightly melancholy face, is Walter "Gib" Gibson, an Ivy League freshman with an incredibly fast mouth and zero sexual confidence. Eager for girls yet scared, Gib sets off, at Christmas-vacation time, for the Coast, where his best friend has promised him an introduction to a "sure thing"—a happily promiscuous beach-bunny blonde. Along the way, he accidentally links up with a girl he already knows at school—Alison Bradbury (Daphne Zuniga), who keeps a very serious expression on her face at all times and marks everything down in her schedule book. Out on the road, she and Gib fight, get stranded, get soaked in a downpour; they hole up in bus stations and motels, fight and fight again, and they both lose interest in the sexual partners they set out to see. In brief, *The Sure Thing* is *It Happened One Night Goes to College.* A formula? Yes, but a good one when it works, and Cusack makes it fresh. Despite the background of dorm parties and college girl-groping, this is a delicate movie. Rob Reiner, the director, has a sweet touch. Written by Steven L. Bloom and Jonathan Roberts. (Mar. 18, 1985) PG-13. 32, 52, 85, 218, 413, 878

SYLVESTER—(1 hr. 43 min., '85) An orphaned teenage girl from Texas, determined to stay together with her two brothers, trains with an old cowboy for the equestrian events at the Olympics. With Richard Farnsworth, Melissa Gilbert, Michael Schoeffling, and Constance Towers. Written by Carol Sobieski. Dir. Tim Hunter. PG. 41, 106, 112, 411, 541, 559, 653, 700, 745, 818, 822, 873

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 2

THE WILD DUCK (1984)—(1 hr. 35 min.) An Australian adaptation of Henrik Ibsen's classic play concerning a harmonious young family whose lives are undone by an outsider who forces them to face their illusions. With Jeremy Irons, Liv Ullmann, Lucinda Jones, Arthur Dignam, Michael Pate, John Meillon, and Colin Croft. Dir. Henri Safran. PG-13. 54

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 64, 86, 114, 207, 214, 301, 402, 414, 419, 447, 531, 537, 541, 544, 552, 558, 567, 602, 616, 634, 649, 664, 701, 714, 716, 719, 722, 755, 759, 783, 791, 796, 807, 819, 821, 841, 861, 862, 878, 880

Revivals

ACCATTONE!—(2 hr., '61) In Italian, Eng. subtitles. The late Pier Paolo Pasolini's first directorial effort, adapted by him from his novel, *Una Vita Violenta*, about the sordid life of a pimp in a Roman slum. The film has one or two gripping scenes. With Franco Citti and Franca Pasut. 11

BEING THERE—(2 hr. 10 min., '79) Peter Sellers plays a simpleminded man whose only experience of life is watching TV and working in the garden, and is so quiet and self-contained that powerful people are impressed by him and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. 88

BEYOND THE VALLEY OF THE DOLLS—(1 hr. 49 min., '70) It has nothing to do with *Valley of the Dolls.* Chicago *Sun-Times* film critic Roger Ebert set out to write a camp/trash outrage, incorporating every absurdity, cliché, and bit of nonsense he could think of. The whole thing was whipped up into a wild storm of sex and violence by master *schlockmeister* Russ Meyer. It's fitfully entertaining . . . very late at night. Starring several of Russ Meyer's silicone wonders. 38

A BIGGER SPLASH—(1 hr. 45 min., '74) Artist David Hockney stars in a dramatization of the breakup of a love affair and how it threatens the completion of his painting *Peter by the Pool (Portrait of an Artist).* The characters—real people—are played by themselves, including Peter Schlesinger, Henry Geldzahler, Celia Birtwell, Ossie Clark. Dir. Jack Hazan. 2

BIZARRE, BIZARRE—(1 hr. 40 min., '37) In French, Eng. subtitles. Another of the great Jacques Prévert–Marcel Carné collaborations. This one is pure absurdity, a concoction about the English mania for detective novels. The cast is a who's who of great French actors: Jean-Louis Barrault, Michel Simon, Louis Jouvet, and Françoise Rosay. 44

BREAKER MORANT—(1 hr. 42 min., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow Australians on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production and the acting is virile and commanding. With Jack Thompson, Bryan Brown, and Edward Woodward. Dir. Bruce Beresford. 8

A CLOCKWORK ORANGE—(2 hr. 17 min., '71) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst, with neither the verbal values of the Burgess novel nor the human values inherent in the story captured and created on screen. Sensation seekers may derive some simplistic satisfactions. Starring Malcolm McDowell. 11

COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN—(1 hr. 49 min., '82) Robert Altman uses cinematic techniques to celebrate the essence of theater in this adaptation of a third-rate, imitation–William Inge play he directed on Broadway. In a Texas-backwater five-and-dime, a group of women have gathered, in 1975, for the twentieth anniversary of James Dean's death. Altman creates an affecting structure of memory and regret, weaving strands of morose, empty speech into funny and baroque Americana. With Sandy Dennis, Cher, and Karen Black. 38

DEATH IN VENICE—(2 hr. 8 min., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout) who falls in love with a beautiful teenage boy in pre–World War I Venice. A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano, and Bjorn Andersen. 38

EASY LIVING (1937)—(1 hr. 26 min.) Jean Arthur is the working girl, Ray Milland the son of a millionaire in this utterly charming and unfailingly frivolous comedy of manners and money. A true period piece: the plot is triggered by a sable coat that drops on Arthur as she sits on a double-decker bus, and the climax is a pie-throwing free-for-all in the Automat. Written by Preston Sturges. Dir. Mitchell Leisen. 88

FAT CITY—(1 hr. 40 min., '72) Jeff Bridges as a young fighter, Stacy Keach as an older one, Susan Tyrrell as a boozing lady who hangs around in John Huston's absorbing boxing movie. Plenty of squalid, satisfying, fight-game atmosphere. 88

THE 400 BLOWS—(1 hr. 29 min., '59) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. 81

HOLIDAY (1938)—(1 hr. 33 min.) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. 884

THE LAST LAUGH—(1 hr. 17 min., '24) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a posh German hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F. W. Murnau. 8

AN OUTCAST OF THE ISLANDS—(1 hr. 42 min., '51) Carol Reed's little-seen but great version of an early Conrad novel, still one of the best literary adaptations in movie history. It retains paragraphs of Conrad's extraordinary purple-prose dialogue, delivered by a great cast—Trevor Howard, Ralph Richardson, Robert Morley, Wendy Hiller, and the native girl, Kerima, who is largely silent. It's one of Conrad's meditations on civilization and savagery, set on a Malayan island. 8

REAR WINDOW—(1 hr. 52 min., '54) A Hitchcock classic. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly is his fiancée, Thelma Ritter a smart working-class nurse, Wendell Corey a skeptical cop, and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view strategy is justifiably famous. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed and commented on by the events across the courtyard. 83

RETURN OF THE JEDI—(2 hr. 10 min., '83) The third *Star Wars* film, a resolution of the cycle's themes, featuring spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F. A. O. Schwarz. One is grateful for so much craftsmanship and savvy, but the basic material of *Jedi* is heavy and square—George Lucas has confined the jokes to the costuming and the creatures. With Mark Hamill, Carrie Fisher, Harrison Ford, Billy Dee Williams, and Anthony Daniels. Dir. Richard Marquand. PG. 36, 49, 102, 112, 114, 208, 212, 217, 306, 407, 410, 413, 422, 511, 518, 519, 523, 534, 561, 566, 571, 602, 640, 651, 662, 668, 702, 714, 719, 728, 748, 772, 791, 803, 825, 827, 878, 883

SCARLET STREET—(1 hr. 43 min., '46) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne.* While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement (the contemptuous Bennett has Robinson, a serious artist, painting her toenails), and finally to murder. Dan Duryea is properly loutish as the Bennett's other man. 8

SUDDENLY, LAST SUMMER—(1 hr. 54 min., '59) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montgomery Clift is wooden as a psychoanalyst, but Elizabeth Taylor is so beautiful it doesn't matter that she isn't very good. Katharine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. 88

LA TRAVIATA—(1 hr. 52 min., '82) In Italian, Eng. subtitles. Franco Zeffirelli's overwrought production of Verdi's most delicate opera. Teresa Stratas gives a great acting performance as Violetta, but Zeffirelli almost ruins the movie with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. As Alfredo, Placido Domingo is stolid as an actor and vocally a little too large-scale for the role. As the elder Germont, Cornell MacNeil looks rather worn and sings with a frayed voice. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. 89

WISE BLOOD—(1 hr. 48 min., '79) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eyes and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. 88

THEATER

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Broadway

Previews and Openings

Monday, April 1

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. Mon.–Thurs. at 8, Sat. at 2, $30–$45; Fri. & Sat. at 8, $30–$47.50; Wed. at 2, $30–$40. Previews now prior to a 4/11 opening. **Mark Hellinger Theater,** 51st Street & Broadway (757-7064). 2 hr., 20 min. All major credit cards. **IRLS**

JOE EGG—Jim Dale and Stockard Channing co-star in the Roundabout Theatre Company production of Peter Nichols's play titled *A Day in the Death of Joe Egg;* featuring Joanna Gleason, John Tillinger, Tenney Walsh, and Margaret Hilton; directed by Arvin Brown. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $20–$35; Wed. at 2, $18.50–$32.50. Previews now prior to a 4/4 opening. **Longacre Theater,** 220 W. 48th St. (239-6200). 2 hr., 40 min. Major credit cards. **IRLS**

Friday, April 5

BIG RIVER—A musical play based on Mark Twain's Huckleberry Finn. Book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featuring: Rene Auberjonois, William Youmans, Susan Browning, Patti Choenour, Jennifer Leigh Warren, Bob Gunton, John Short, Ron Richardson, Aramis Estevez et al. *Previews begin 4/5 prior to a 4/24 opening.* Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $30.50–$38.50; Fri. & Sat. at 8, $32–$40; Wed. at 2, $27–$35. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr., 20 min. All major credit cards.

Tuesday, April 9

TAKE ME ALONG—Musical, based on the 1933 Eugene O'Neill play *Ah Wilderness!,* with book by Joseph Stein and Robert Russell, music and lyrics by Robert Merrill; directed by Thomas Gruenewald. With Robert Nichols, Betty Johnson, Beth Fowler, Kurt Knudson, Gary Landon Wright, Stephen McDonough, Taryn Grimes, Nikki Sahagen. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $30-$40; Wed. at 2, $22.50-$32.50; Sat. at 2, Sun. at 3, $25-$35. Previews start 4/9 prior to a 4/15 opening. **Martin Beck Theater,** 302 W. 45th St. (246-6363). 2 hr., 10 min.

Now Playing

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. *It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s.* Also in the cast: Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. Mon.–Sat. at 8, $25–$35, Sat. at 2, $25–$35, Wed. at 2, $22–$32. **Neil Simon Theatre,** 250 W. 52nd St. (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—*A comedy/drama* by Neil Simon deals with two families and their struggles during *the 1937 Depression when they are forced* to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Wendy Gazelle, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th St. Theatre,** 226 W. 46th St. (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; balcony seats $10 performances. **Palace Theatre,** Broadway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, *high-flying dancers, imaginative and show-stopping* lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30–$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. Major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theatre,** 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart and Mark Bramble. Music is by Harry Warren, and the lyrics are by Al Dubin. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$45; Wed. at 2, $20–$35. **Majestic Theatre,** 247 W. 44th St. (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. In the present cast are, alphabetically, Danny Aiello, Susan Anton, Christine Baranski, Alison Bartlett, Frank Langella, Ron Silver, and Jerry Stiller. The production's a wonder; the acting is still a dream come true! Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50–$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). All major credit cards. 3 hr., 15 min.

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. Featured in the cast are Mary Beth Peil, Jonathan Farwell, *Irma-Estel LaGuerre, Patricia Welch,* Sal Provenza, and Kathy Lee Brynner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $25–$45; Wed. at 2, $20–$40; thru 6/30 (which is a gala performance). As of 5/7, Wed. at 2, $25–$42.50; all other perfs. $30–$47.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself today) and her *songs of the early '60s together with new material;* directed and choreographed by Michael Peters. *Featured in the cast are* Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theater,** 219 W. 49th St. (239-6200). 2 hr., 15 min. All major credit cards.

THE LOVES OF ANATOL—A revival of Arthur Schnitzler's memory play with music and dance as adapted and written by Ellis Rabb and Nicholas Martin, starring Stephen Collins, Philip Bosco, Pamela *Sousa, Michael Learned, and Valerie Mahaffey;* directed by Rabb. All seats $30 except Sat. eves. which are $33; thru 4/14. **Circle in the Square Theatre,** 50th St. W. of Bdway (581-0720). 2 hr., 20 min. All major credit cards. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and John Randolph Jones. . Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3,$22.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. at 2, $17.50–$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 *min. All major credit cards.*

NOISES OFF—Carole Shelley, Paul Hecht, Patrick *Horgan, Julie Boyd, George Hall,* Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. Still the funniest farce on Broadway or anywhere else. Mon.–Sat. at 8, $25–$35; Wed. at 2, $20–$30; Sat. at 2, $22.50–$32.50; thru 4/6. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hr., 25 min. All major credit cards. ● **IRLS**

OH! CALCUTTA!—*Long-running erotic musical comedy;* with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, and Sherman Yellen. Directed by Jacques Levy. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison,** 240 W. 47th (757-7164). Credit cards. 2 hr. ● ●

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh *Whitemore's civilized play about two neighboring* couples—one English and the other supposedly Canadian—who live in a middle-class suburb of London; directed, with great assurance, by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Harris is superb and the rest of the cast merely excellent. Mon.–Thurs. at 8, Sat. at 2, $12.50–$30, Fri. & Sat. at 8, $12.50–$32.50, Wed. at 2, $12.50–$27.50. **Royale Theatre,** 242 W. 45th St. (239-6200). 2 hr., 10 min. All major credit cards.

THE REAL THING—Nicol Williamson and Laila Robins costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Campbell Scott. Tues.–Sat. at 8, $25–$37.50; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. ● **IRLS**

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With Elizabeth Lawrence, Edward Petherbridge, and Brian Cox. Tues.–Sat. at 6:45; Sun. at 2; $35–$50; thru 5/7. (From 4/10: Tues., Thurs., Fri. & Sat. at 6:45; Wed. & Sun. at 2; $35–$50.) **Nederlander Theater,** 208 W. 41st St. (921-8000). 4 hr., 55 min. Credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Maryann Plunkett in a musical byy Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* story tells of Seurat and his mistress-model. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35–$45. **Booth,** 222 W. 45th (239-6200). 2 hr., 30 min. Credit cards. **IRLS**

THE TAP DANCE KID—*Musical by Charles Black*well, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old who is a gifted tapper. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.– Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff**, 200 W. 45th (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's *International Stud, Fugue in a Nursery, Widows and Children First*, with Philip Astor, Tom Stehschulte, Chevi Colton, Craig Sheffer, Christopher Gartin, and Diane Tarleton. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.–Thurs. at 8, $19.50–$32.50; Fri. & Sat. at 8, $25–$35; Wed. & Sat. at 2, $15–$28.50. **Helen Hayes Theatre**, 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

Off Broadway

AS IS—William M. Hoffman's excellent play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason; with Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, and Mark Myers. The acting is remarkable, as is the decor, lighting, and costumes. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$25; thru 4/21. **Circle Repertory Theatre**, 99 7th Avenue South (924-7100).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and also for the exacting child. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3; $20–$27.50; thru 4/13. **Samuel Beckett Theatre**, 410 W. 42nd St. (594-2826).

THE DEAD MAN'S AGONY—Victor Gil de la Madrid, Carmen Rosario, Iraida Polanco, and Carlos Carrasco in a Spanish farce about love, death and greed, by Esteban Navajes Cortes; directed by Manu Tupou. Performed in English Wed. thru Fri. at 7:30, in Spanish Sat. & Sun. at 2:30 & 7:30; $10; thru 4/14. **Puerto Rican Theatre**, 304 E. 47th St. (354-1293).

DIAMONDS—A musical revue which examines the mystique of baseball popularity, featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, James McDaniel, Chip Zien, Susan Bigelow, and Ellia English. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. **Circle in the Square Theatre**, 159 Bleecker St. (254-6330).

DIGBY—The Manhattan Theatre Club production of Joseph Dougherty's comedy which tells of a man's platonic love for a woman; directed by Ron Lagomarsino; featuring John Glover, Marilyn Redfield, Ralph Byers, Jon Polito, Tony Goldwin, Bernie McInerney, Anthony Heald, and Roxanne Hart. Thru 4/7. Call theater for times. **The Space at City Center**, 131 W. 55th St. (246-8989).

EDEN COURT—Penny Marshall, Melanie Griffith, Ben Masters, and Guy Boyd are featured in Murphy Guyer's comedy about two blue-collar couples living in a trailer park; directed by Barnett Kellman. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; 4/9–5/1, all seats $18 & $20; from 5/2 all seats $25. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Manhattan Theatre Club**, 321 E. 73rd St. (598-4388).

AN ENEMY OF THE PEOPLE—Roy Dotrice, Ruby Holbrook, Gordon Chater, Paul Sparer, Janet Zarish, Jack Bittner, Mark Capri are featured in the cast in this revival of the Henrik Ibsen play in which a small-town doctor tries to expose an environmental hazard in his community; adapted and directed by Frank Hauser. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; thru 5/12. **Roundabout**, 100 E. 17th (420-1883).

THE FANTASTICKS—A musical fable in its 24th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

THE FANTOD—Amlin Gray's play begins as an orderly Victorian household opens its doors to a mysterious stranger; directed by Stephen Katz. Mon.–Wed., Thurs., Fri. & Sat. at 8, Sun. at 3; $12. **Perry St. Theatre**, 31 Perry St. (279-4200).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.–Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20–$24.50. A Circle Repertory production. **Douglas Fairbanks Theater**, 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

HANNAH SENESH—Play by David Schechter focusing on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; featuring Lori Wilner. Wed.–Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30; from 4/7. **Cherry Lane Theatre**, 38 Commerce St. (989-2020).

HARRY CHAPIN: LIES AND LEGENDS—A musical entertainment brings to life the story-songs of the late singer/songwriter; with John Herrera, Ron Orbach, and Terri Klausner; directed by Sam Weisman. Tues–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18–$27.50; from 4/24. (All preview tickets, 4/12–23, are $10.) **Village Gate**, Bleecker and Thompson Sts. (475-5120).

HAVEN—Ellen Barber stars in Joel Gross's play which takes place after W. W. II,and tells of a refugee with a mysterious background; directed by Bruce Ornstein. Wed.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12–$15. **South Street Theater**, 424 W. 42nd St. (279-4200).

IN TROUSERS—William Finn's musical about a fellow and the women in his life, his high-school sweetheart, a teacher he has a crush on, and his wife; directed by Matt Casella. With Tony Cummings, Sherry Hursey, Kathy Garick, and Catherine Cox. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25–$28.50. **Promenade Theater**, Bdway at 76th (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with loves and careers; directed by Gerald Gutierrez. With Joan Copeland, Alma Cuervo, Stephen Gilborn. Tues.–Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theatre**, 121 Christopher St. (924-8782). ● **IRLS**

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Wed.–Sat. at 8, Wed. & Sat. at 2, Sun. at 2 & 5:30; $22–$27.50. **Audrey Wood Theater**, 359 W. 48th (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire; $19–$25. Call theater for specific dates. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.–Thurs. at 8, $27.50–$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30–$35. **Orpheum Theater**, 126 Second Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15–$20. **Heckscher Theater**, 1230 Fifth Ave. at 104th St. (534-2804). ● ●

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.–Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

THE NORMAL HEART—Larry Kramer's play spans the period of 1981–84 during which time the incidence of AIDS in this country has escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are David Brooks, Brad Davis, Michael Santoro, Concetta Tomei, William DeAcutis, Robert Dorfman, Lawrence Lott, and D. W. Moffett. Tues.–Sun. at 8, Sat. & Sun. at 3; $18, $20; from 4/2. **Public/LuEsther Hall Theater**, 425 Lafayette St. (598-7150).

PADUCAH—Carrie Nye and Tammy Grimes star in Sallie Bingham's play which describes some familiar and some unexpected changes that occur in the life of a woman discontent with her married life; directed by Joan Vail Thorne. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $15; from 4/11. **American Place Theatre**, 111 W. 46th St. (247-0393).

A SAFE LIGHT—Adele Prandini's play about the effect of an impending death confronting an artist, her lover, and her best friend; directed by Francine L. Trevens. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 8; $10. A Meridian Gay Theatre production. **Shandol Theatre**, 137 W. 22nd St. (279-4200).

SALONIKA—Jessica Tandy stars in Louise Page's play, set on the Greek island, about an English widow and her 60-year-old daughter who remember and encounter ghosts from the war, including the woman's husband; directed by John Madden. With Elizabeth Wilson, Maxwell Caulfield, Thomas Hill, and David Strathairn. Tues.–Sat. at 8, Wed. & Sat. at 3; $18–$20. **Public/Anspacher Theater**, 425 Lafayette St. (598-7150). **IRLS**

SEPTEMBER IN THE RAIN—John Godber's play about a Yorkshire couple on vacation at a seaside resort who reminisce about their 30-year marriage; with Susan Greenhill and Steven Ryan; directed by David Kerry Heefner. Wed.–Sat. at 8, Sat. & Sun. at 3; Sun. at 7; $11–$14; thru 4/21. **Hudson Guild Theatre**, 441 W. 26th St. (760-9810).

SINGULAR DOROTHY PARKER—Jane Connell in a one-woman show based on the life, literature, and legend of the 1920s–1930s author, critic, and raconteur. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $6.50 from 4/2–13 only; then from 4/14, $12.75–$18.75. **Actors Playhouse**, 100 7th Ave. So. (691-6226).

SURF CITY—A musical by Danny Jacobson and Barry Vigon focusing on the high feelings, spirit, and fantasies epitomized by the Beach Boys' music; directed and choreographed by Dennis Rosa. With Christopher Seppe, Joie Gallo, Julie Ann Jonson, Gordon Lett, Michael Manasseri, Kevin Mullen, Eda Seasongood, and Randall Weiss. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $25–$35. **Entermedia Theatre**, 289 Second Ave. (475-4191).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir in the title roles; directed by Andrew Cadiff. Tues.–Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $26–$30. **Minetta Lane Theatre**, 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their wartime and post-wartime experiences. Tues.-Sun. at 8, Wed. and Sun. at 3; $18-$20; thru 4/28. **Public/Shiva**, 425 Lafayette St. (598-7150). **IRLS**

TWO CAN PLAY—The Negro Ensemble Company's third production of its 18th season is by Trevor Rhone, directed by Clinton Turner Ward, and features Sullivan Walker and Hazel J. Medina. It's a domestic comedy, set in Jamaica against a backdrop of political turmoil. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $12-$17; from 4/6. **Theatre Four**, 424 W. 55th St. (246-8545).

VIRGINIA—Kate Nelligan stars as Virginia Woolf, the high priestess of Bloomsbury, in Edna O'Brien's play. Kenneth Welsh plays Leonard Woolf and Patricia Elliott is Vita Sackville-West; directed by David Leveaux. Tues.–Sun. at 8, Sun. at 3; $18–$20. **Public/-Newman**, 425 Lafayette St. (598-7150). **IRLS**

WALK THE DOG, WILLIE—Robert Auletta is the author of this drama about a midwestern American family trying to make their way in an off-balance world; directed by Norman Rene. Wed.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $16–$18. **Theatre Guinevere**, 15 W. 28th St. (686-1470).

Theater Companies

AMAS REP—*Manhattan Serenade*, musical by Loui Alter, Frank Loesser, Stanley Adams; directed and choreographed by David Anderson. Thurs.–Sat. at 7:30, Sun. at 3; 4/18–5/12; $8. **AMAS Theatre,**, 1 E. 104th St. (369-8000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

DRAMATIS PERSONAE—The Strindberg Cycle continues with its performances of *Miss Julie*, about an aristocrat who becomes involved with a servant in her family's home; directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae Theater**, 25 E. 4th St. (777-2017).

ECHO STAGE COMPANY—Three foreign plays—Andrew Dallmeyer's *Hello Dali*, about the painter genius; Timberlake Wertenbaker's *Abel's Sister*, based on the writings of Yolande Bourcier; Tor Aage Bringsvaerd's *The Land of Otherwise*, a play for children of all ages—played in repertory thru 4/21. Call theater for times. **Actor's Outlet Theatre Center**, 120 W. 28th St. (255-2872).

FAMILY REPERTORY COMPANY—*Straight From the Ghetto*, a musical collection of political poems, sketches, vignettes and monologues, written and directed by Marvin Felix Camillo; with Neil Harris, Miguel Pinero, Ringo Reyes, and members of the Company. Thurs.–Sat. at 8; 4/11–20; $6. **Theatre on the Square**, 32 Washington Pl. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o' Worms,* political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse Theatre**, 79 E. 4th St. (254-5060).

IRISH ARTS CENTER—Revival of Brendan Behan's *The Hostage,* directed by Jim Sheridan, tells of a British soldier held captive in an Irish brothel. With James Lancaster, Rachel Dowling, Pat McNamara, and Kate O'Toole. Thurs.–Sat. at 8, Sun. at 3; $8–$20; thru 5/6. **Irish Arts Center Theater**, 583 W. 51st St. (757-3318).

JEAN COCTEAU REPERTORY—Oscar Wilde's comedy, *The Importance of Being Earnest;* Edmond Rostand's *The Eaglet (L'Aiglon);* Jean Genet's *The Maids;* Franz Werfel's *Goat Song;* and Edward Radzinsky's *Theatre in the Time of Nero and Seneca.* In repertory thru 5/8, and all seats are $10. Call theater for specific dates. **Jean Cocteau Repertory Theater**, 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Susan Sandler's *Crossing Delancey,* comedy about a young woman who is hurled into a romantic adventure of her grandmother's creation; with Melanie Mayron, Shirley Stoler, Jacob Harran, Sylvia Kauders, and Geoffrey Pierson; directed by Pamela Berlin. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $12-$15; from 4/13. **Theatre**, 344 E. 14th St. (279-4200).

LA MAMA ANNEX—Assurbanipal Babilia's *Exile and the Kingdom,* directed by the author, is about a mystical journey that starts in exile and ends in a metaphysical kingdom. Thurs.–Sun. at 9; $8; thru 4/7. Rob List's *New Voices Party,* a multimedia production telling the facts behind a political story; Thurs.–Sun. at 7:30; $8; thru 4/7. From 4/9, Taylor Meade in Alice Notley's *Anne's White Glove,* a dream peace; directed by James Dickson. Tues.–Sun. at 7:30; thru 4/21; $10. **La Mama Theater**, 74A E. 4th St. (475-7710).

LUNCHTIME THEATRE—Sheila Walsh's *Molly and James,* with Jackie Hahn and Jack Mahoney, directed by Leslie Hoban Blake; about a world in which James Joyce meets his Molly (Bloom). Mon.–Fri. at 12:15 p.m.; *FREE* (bring lunch, coffee's on the house); thru 4/12. **Quaigh**, 108 W. 43rd (221-9088).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Giraudoux's *The Madwoman of Chaillot,* adapted by Maurice Valency; directed by Stephen Porter, with David Cryer, Madeleine Sherwood, Jane White, Sabra Jones, Frank Hamilton. Booth Tarkington's *Clarence,* directed by Arthur Storch, with Geraldine Page, Sabra Jones, Ivar Brogger, Laura Galusha, Phillip Pruneau, John David Cullum. Robert Bolt's *Vivat! Vivat Regina!,* with Geraldine Page as Elizabeth; directed by John Strasberg. $20–$24. Call theatre for dates. **Theatre at St. Peter's**, 54th St. and Lexington Ave. (223-6440).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Puerto Rico: Encanto Y Cancion,* music by composers of past and present times; and the Spanish dancer Pilar Rioja in four different programs. $10–$20; thru April. Call theater for details. **Gramercy Arts Theatre**, 138 E. 27th St. (889-2850).

ROYAL COURT REPERTORY THEATRE—*The Judgment,* a mystery set in the South, deals with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. *Forever Luscious,* a musical comedy by Larry Templeton and Joseph Apruzzese, thru 4/14; $8. **Royal Court Theater**, 301 W. 55th St. (997-9582).

STONEWALL REPERTORY—Sarah Dreher's *8 x 10 Glossy,* play about a lesbian's meeting with her sister and mother on the anniversary of her father's death; directed by Jacqueline Allen. Fri. at 8, Sat. at 7, Sun. at 8; $8; thru 4/7. **Westbeth Theater Center**, 151 Bank St. (675-1014).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater**, 50 W. 13th St. (675-6677).

YOUNG PLAYWRIGHTS FESTIVAL—Five plays by writers ranging from 10 to 18 will have staged readings, and four plays by ones between 15 and 18 will receive professional productions, 4/9–5/5. Call theatre for specifics. **Playwrights Horizons**, 416 W. 42nd St. (564-1235).

WEST SIDE REPERTORY THEATRE—A revival of Oscar Wilde's *A Woman of No Importance,* directed by A. Castro, about a mysterious woman who suddenly reappears in the life of an elderly Casanova. Fri.–Sun. at 8, Sun. at 3; $7; thru 5/5. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Revival of the musical with music and lyrics by Stehen Sondheim, book by Larry Gelbart & Burt Shevelove, which takes place on a street in Rome; directed by Lissa Margulies. Fri. & Sat. at 8, Sun. at 7; $10; thru 4/28. **Theatre**, 771 West End Ave. (663-5380).

ALL GIRL BAND—A 1940s-styled musical, with book and score by Bradford Craig, tells of a band formed to fill a musical gap left by wholesale army enlistments and its cross-country tour, with a 21-member cast. Tues.–Sun. at 8; $8; thru 4/5. **Musical Theatre Works**, 133 Second Ave. (677-0040).

AMERI/CAIN GOTHIC—Paul Carter Harrison's tale of a couple who come together on the day of King's assassination in Memphis and get caught up in violence; with Moses Gunn and Sylvia Miles; directed by Woodie King Jr. Thurs. & Fri. at 7:30, Sat. & Sun. at 3 & 7:30. **New Federal**, 466 Grand (598-0400).

APRIL FOOL IN OKEECHOBEE COUNTY—Tom LaBar's play about a mystic who invades the lives of a retired couple living in a trailer court. Wed.–Sat. at 8; $6; thru 4/20. **American Theatre of Actors**, 314 W. 54th St. (581-3044).

THE BAKER'S WIFE—Jack Weston, Kev Gray, and Joyce Leigh Bowden in a musical adapted from Marcel Pagnol and Jean Giono's *La Femme du Boulanger;* music and lyrics by Stephen Schwartz, book by Joseph Stein, choreography by Lynne Taylor-Corbett. $8; thru 4/14 on a varied performance schedule (call theater for times). **York**, 2 E. 90th (534-5366).

BEATRICE ROTH'S TRILOGY—*Seventeen, At That Time I Was Studying Carole Lombard, The Father,* written, directed, performed by Roth, all dealing with a trip to her past in a Jewish community in Pennsylvania. Thurs.–Sun. at 8, $6; 4/4–21. **Performing Garage**, 33 Wooster (966-3651).

THE BEST VIGILANTE IN BROOKLYN—Cal Loiacono's play, directed by Emanule Pagani. Wed.–Sat. at 8; $6; thru 4/20. Second floor, **Beckman Theatre**, 314 W. 54th St. (581-3044).

BODY BAGS—Tee Saralegui's drama about memories of Viet Nam experiences nine years after the war; with Felipe Gorostiza, Sharon Taylor, and Leo V. Finnie !!!; directed by Samuel P. Barton. Thurs.–Sat. at 8, Sun. at 3; $6; thru 4/14. **Amistad World Theatre**, 508 W. 53rd St. (718-387-1089).

BRUCE LEE IS DEAD AND I'M NOT FEELING TOO GOOD, EITHER—Matt Williams's story of life in a Manhattan neighborhood where nice guys don't always finish last; directed by Suzanne Brinkley. Mon.–Sat. at 8; $6; 4/21–5/4. **Riverwest Theatre**, 155 Bank St. (243-0259).

CHAPTER TWO—A revival of Neil Simon's autobiographical comedy about his marriage to an actress; directed by Larry Kirchgaessner. Thurs.-Sat. at 7:30, Sun. at 3; $7; 4/25-5/12. **Our Studios**, 147 W. 24th St. (695-5342).

THE CLANDESTINE MARRIAGE—A romantic farce written by the 18th-century actor/manager David Garrick, updated and set in the roaring twenties aboard a private yacht. Wed.–Sat. at 8, Sat. & Sun. at 3; $6; 4/24–5/5. **Repertory Company**, 591 Broadway (595-0896).

COLD AIR—Virgilio Pinera's tale of a woman's struggle to maintain the integrity of her family in pre-Castro Cuba; translated and directed by Maria Irene Fornes. Wed.–Sun. at 8, Sat. & Sun. at 3; $10. **INTAR**, 420 W. 42nd St. (695-6134).

COMPANY—Revival of the 1970 musical with book by George Furth, and music and lyrics by Stephen Sondheim; directed by David Perry. It's about the difficulty and joy of forming and maining positive relationships, New York City style. 4/18–20, 23–27 at 8; 4/21 & 28 at 3; $6. **Little Theatre**, E. 68th St. betw. Park & Lexington Aves (570-5108).

THE CROWS—Sheila MacRae returns to the stage in a black comedy, its theme being the end of civilization, authored by Ethan Ayer; directed by Patrick Brafford; with Jerry Cunliffe, Michael Oberlander, John A. Weaver. Tues.–Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3. **Ohio Theatre**, 64 Wooster St. (279-4200).

DAYZED—Valerie Knight's comedy about office workers; directed by Murray Levy. Fri. at 7:30, Sat. at

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THEATER

8:30, Sun. at 3; $6; thru 4/7. **Off Center Theatre**, 436 W. 18th St. (929-8299).

DIARY OF A MADMAN—Gogol's short story, adapted, directed, and performed by Ismail Abou-El-Kanater. Mon. & Wed. at 8:30, Wed. at 2:30; $8; thru April. **Royal Court**, 301 W. 55th St. (977-9582).

DOUBLE BILL—Robert Patrick's *My Cup Ranneth Over,* and *Mee Too, Then,* by Tom Dudzick and Steven Smith. Tues.–Thurs. at 8; $5; 4/9–18. **Actors Factory**, 149 W. 29th St. (594-1494).

DOUBLE BILL—*Burni'e Breaks* and *Misgivings,* two one-acters by Warren Parr, directed by Robert Millner. Thurs.–Sun. at 8, $5, 4/4–7. **Theater 22**, 54 W. 22nd St. (570-9792).

DOUBLE FEATURE—Harvey Perr's *Songs From the Sea* and *The Invisible Queen,* with music for both plays written and performed by Evan Lurie. The first traces a summer in the lives of three women, the second, a man on the run from strangers of unknown origin. Thurs.–Sun. at 9; $4; thru 4/7. **Theater for the New City**, 162 Second Ave. (254-1109).

DOUBLE BILL—Derek Todd's *A Certain Condition,* directed by Martin Blank; with Brian Markinson and Fred Sugerman; Emshalom Mamon's *Heirlooms,* directed by Derek Todd, with Fred Wambolt, Nancy Kerr, and Kevin Nagle. Thurs.–Sat. at 8, Sun. at 2; $7; thru 4/14. **Art & Work Ensemble Space**, 870 Sixth Ave., fourth floor (213-0231).

DOUBLE FEATURE—Murray Shisgal's dark one-acters, *The Typists* and *The Tiger,* about the hopeless struggle of man to communicate with the world. Thurs.-Sat. at 8, Sun. at 3; $7; 4/18-5/5. **Hartley House Theatre**, 413 W. 46th St. (787-1073).

THE DREAM OF KITAMURA—Phiip Kan Gotanda's drama, with original music and dance, offers Asian fantasy, mysticism, humor, and, ultimately, tragedy; directed by Jean Erdman. Thurs.–Sat. at 8, Sat. & Sun. at 3; $10–$12; thru 4/1. **Theater of the Open Eye**, 316 E. 88th St. (534-6909).

EASTER—August Strindberg's rarely performed drama. 4/7 at 7; 4/1, 3–6 at 8, 4/8, 9–13 at 8; $10. **Forum Theater**, 358 W. 44th St. (245-5793).

THE EDUCATION OF ONE MISS FEBRUARY: SHARON TWANE—Ralph Pezzullo's look at the desire and aims of women who use their bodies to earn a living; directed by Dana Bate. Thurs.–Sat. at 8, Sun. at 3; from 4/4. **T.O.M.I. at Park Royal Theatre**, 23 W. 73rd St. (279-4200).

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS—Revival of the Paul Zindel play which focuses on a mother-daughter relationship; with Amy Gordon and Adina Rishe; directed by Michael Ratomsky. **Koch Auditorium**, 245 Lexington Ave. (679-2201).

FOREVER MY DARLIN'—Dan Owens's play with music which takes place on the same day a rhythm 'n' blues singer kills himself; directed by Duane Jones. Thurs.–Sun. at 8, Sun. at 3; $8. **Richard Allen Center**, 36 W. 62nd St.(489-1940).

FOUR FREE—Le Wilhelm's *Oil of Olay;* Steven Schwab's *Delta Triangle;* Ron Martel's *Back in the Saddle;* Marc Clark's *A Very Special Mourning.* 4/1 & 2 at 8; FREE. **ATA**, 314 W. 54th St. (289-6465).

A GOOD SPORT—Douglas Mendini's play concerns sex and power in an advertising agency; directed by Michael Pollard Stiles; with Michael Bucklin, Mary Wilbon, and Gilbert Melott. Thurs.–Sat. at 8; $8. **Beckmann Theatre**, 314 W. 54th St. (541-6328).

THE HUNCHBACK OF NOTRE DAME—A duet for two men follows the Victor Hugo narrative, adapted by Dan Hurlin, George Sand, & Cordelia Cammack. Thurs.–Sun. at 8; $8; thru 4/28. **Just Above Midtown Theatre**, 503 Broadway (228-3125).

HUSTLERS—Two plays about male prostitutes and the world in which they travel—Dale Wilson's *3Cowboys3* and Robert Perring's *Skin*. Thurs.–Sat. at 7:30, Sun. at 4; $8; thru 4/14. **18th St. Playhouse**, 145 W. 18th St. (695-2484).

JACK AND JILL—Ernestine Jackson and Lara Teeter in a musical about computers, jazz, and love, by Bob Larimer and Hall Schaefer; directed by Miriam Fond. With Daniel Wooten, Edye Byrde, Raymond Thorne, Jennifer Naimo, Sheila Smith, and David Pendleton.Thurs.–Sat. at 8, Sat. & Sun. at 3; $8. **Riverwest Theatre**, 155 Bank St. (243-0259).

KING WITHOUT A CASTLE—Candido Tirado's play in the "fantastic-realist" genre. Fri. & Sat. at 8, Sun. at 3; $6; thru 4/13. **Castillo Theatre**, 7 E. 20th St., 10th floor (505-0170).

LIFE IS A DREAM—Calderon's Spanish classic, translated by Edwin Honig, questions the inevitability of fate. With Michael Cerveris, Dan Moran, Laura Innes; directed by James Simpson. Tues.–Sat. at 8, Sun at 3 & 7; $8. **Ark**, 131 Spring (944-9300).

MY FOETUS LIVED ON AMBOY STREET—Ronald Tavel's visual-emsemble theatre piece about an embryo struggling to come to birth in Brooklyn; directed by the author. Thurs.–Sun. at 8; 4/4–28. **Theater for the New City**, 162 Second Ave. (254-1109).

OVERRULED—A one-act farce by George Bernard Shaw concerning the understanding of love and marriage, and the misunderstandings; directed by Fred Fondren; Thurs. & Sun. at 8, Fri. & Sat. at 7; $5. *Lady Bracknell Visits Oscar Wilde,* a comedy by Fred Fondren, plays Fri. & Sat. at 10 & Sun at 3; $7. **Prometheus Theater**, 239 E. 5th St. (477-8689).

THE PARALLEL SEARCH—Michal Hejny's passion play, a homage to Refugee Resettlement executed in poems, music, and monologues; produced by Bohemian Works. Call theater for times; $12. **Jan Hus Church Theatre**, 351 E. 74th St. (288-6743).

PINK—*Pinko or The Artist in Spite of Himself,* a comedy about the contemporary art (graffiti) world. Thurs. & Fri. at 10 p.m.; $5. **8 B. C.**, 337 E. 8th St. (254-4698).

ROUNDHEADS AND POINTHEADS—The American premiere of Bertolt Brecht's play, in a new translation by Michael Feingold, is a satire on racial discrimination; directed by Jerry Roth. The cast includes Bill Maloney, Paul Edwards, Ellen Boggs, Elise Dewsberryi, Amy Brentano, Michael Rush, and Jade Kameron. Tues.–Sun. at 8, Sun. at 3 (3/31 & 4/14 only); $8. **The Classic Theatre at Cubiculo**, 414 W. 51st St. (265-2138).

ROBERTA—Revival of the Jerome Kern classic, with book and lyrics by Otto Harbach. It takes place in Paris in the '30s and is about American jazz, Russian royalty, gorgeous gowns, and *Smoke Gets in Your Eyes, Yesterdays, Lovely To Look At,* and more. Thurs.–Sun. at 8, Sat. & Sun. at 3; $8; 4/19–5/5. **All Souls Fellowship Hall**, Lexington Ave. at 80th St. (535-3356).

A SAFE LIGHT—Adele Prandini's play tells of the special relationship of three loving women; directed by Francine Trevens; with Susan Chandler, Vicki Phillips, Teri Sheridan. Thurs, Fri., Sun. at 8, Sat. at 7 & 10; $10. **Shandol**, 137 W. 22nd (279-4200).

SEA ROCK CHILDREN IS STRONG CHILDREN—The Caribbean Theatre of the Performing Arts presents this dramatic comedy with music written and directed by Paul Webster. It is set in Barbados in a red-light district and tells of a youth who has fallen in love with a Rastafarian law student. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$10. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (718-636-0918).

SEX ACTS—Five one-acters about the First Time, with five authors, and five directors. Thurs.–Sun. at 8; $6; 4/4–20. **New Theatre**, 62 E. 4th St. (254-7483).

SHORT-PIECE FESTIVAL—Arthur Kopit's one-acter, *Chamber Music,* plus original works of comedy, choreography, stand-up poetry, and performance art. Thurs.–Sun. at 8, 4/4–20, 4/21 at 3; $8.50. Call theatre for specific programs. **Our Studios Theatre**, 147 W. 24th St. (777-0536).

SNOW LEOPARDS—Martin Jones's play is about an encounter between two sisters from the back country of West Virginia who try to make it in a big city; directed by Licia Colombi; with Giulia Pagano and Alice White. Thurs.–Sat. at 8, Sun. at 3; $8. **Actors Outlet Theater**, 120 W. 28th St. (279-4200).

TE DEUM—The Manhattan Ensemble presents a performance piece suggested by D. H. Lawrence's novella, *The Man Who Died,* which examines a man's search for his soul; directed by Raymond David Marciniak. 4/7 at 2, 4/8-14 at 8; $7. **Studio 603**, 311 W. 43rd St. (741-1662).

A TRUE STORY—Gene Ruffini's tale of an American correspondent facing death in Central America; directed by Jane Stanton. 4/4–21 at 8; 4/21 at 3. **New Vic Theatre**, 219 Second Ave. (718-852-4096).

THE VIENNA NOTES—Richard Nelson's comedy about a United States senator who is writing his memoirs; directed by Carole Rothman; with James Noble, Mia Dillon, Lois Smith, and Gwyllum Evans. Tues.–Sun. at 8, Sat. at 2; $12. **Second Stage Theatre**, 2162 Broadway at 7th St. (944-9300).

WALKING PAPERS—Double bill by Christine White: *Skin Tight* and *Paper Thin,* both concerning a street woman and an actor. Sun.–Wed. at 7:30; $6; 4/1–17. **18th St. Playhouse** 145 W. 18th St. (243-8643).

WHODUNNIT—Revival of Anthony Shaffer's play; directed by Bill Kearns. 4/20, 21, 26, 27, at 8, 4/28 at 3; $6. **Kittredge Club**, 109 E. 39th St. (988-0771).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ELMER BISCHOFF—Recent large-scale abstract paintings by this member of the Bay Area group of painters, thru 4/13. Hirschl & Adler, 851 Madison (744-6700).

OSCAR BLUEMNER—A retrospective of his landscape paintings, thru 5/4. Mathes, 851 Madison (249-3600).

JUDY CHICAGO—25 works executed in a variety of needlework techniques, in a series entitled, "The Birth Project," 4/5-27. ACA, 21 E. 67th (628-2440).

SUSAN CRILE—Colorful abstract paintings that combine geometry and lyricism, composed of two, three, four or more panels; plus pastel drawings, thru 4/13. Graham Modern, 1014 Madison (535-5767).

TIBOR CSERNUS—Paintings of nudes and still-lifes, in which this artist has made a study of the play of light on figures and materials, thru 4/13. Bernard, 33 E. 74th (988-2050).

PIERRE DUNOYER—Abstract paintings, 4/3-5/4. Haime, 1000 Madison (772-7760).

FRIEDEL DZUBAS—Recent abstract paintings, thru 4/11. Knoedler, 19 E. 70th (794-0586).

JOHN FERREN—Paintings of the '50s and '60s, from his "Garden Series," thru 4/13. Sachs, 980 Madison (734-7795).

KARL GERSTNER—New paintings and sculptural models, thru 4/6. Staempfli, 47 E. 77th (535-1919).

MARSDEN HARTLEY—Paintings and drawings, thru 4/27. Salander-O'Reilly, 22 E. 80th (879-6606).

PAUL JENKINS—New paintings from his "Broken Prism Series," thru 4/27. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovesdy, 897 Madison (628-6886).

GARY KOMARIN—Cartoon-like paintings of figures, such as cowboys, in bright pigments, by a former student of Guston, thru 4/13. Davidson, 43 E. 78th (734-6702).

LOIS LANE—Recent paintings with whimsical subject matter, thru 4/13. Willard, 29 E. 72nd (744-2925).

WILLIAM MCELCHERAN—Sculptures, in terra-cotta and bronze, and maquettes, that are about the interplay between sculpture and architecture, thru 4/10. Forum, 1018 Madison (772-7666).

RAOUL MIDDLEMAN/WILLIAM UMBREIT—Recent paintings, both landscapes and narrative portraits/New sculpture inspired by farm implements. Thru 4/3. Stone, 48 E. 86th (988-6870).

JAMIE MIHALY—Neo-expressionist paintings that depict the mystical side of man's relationship with nature, thru 4/6. Kouros, 831 Madison (879-5454).

LOUIS MONZA—Contemporary folk paintings by a West Coast primitive, 4/2-5/4. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

HERMANN DUDLEY MURPHY—Recently-discovered paintings, of Venetian architecture, and landscapes, by this Boston School painter, thru 5/11. Graham, 1014 Madison (535-5767).

ODD NERDRUM—Charcoal drawings with a baroque sensibility, by a Norwegian artist, thru 4/30. Hamilton, 19 E. 71st (744-8976).

ROBERT PETERSON—New prints, drawings and related works, thru 4/13. Castelli Uptown, 4 E. 77th (288-3202).

KARL PETER ROEHL—Contructivist works on paper, in India ink and gouache, from 1921-1926, thru 4/6. Prakapas, 19 E. 71st (737-6066).

ROUGEMENT—Paintings, pastels, watercolors depicting light at different periods of the day in the village of Remoulins, in the South of France, thru 4/13. Facade, 1044 Madison (744-4997).

KURT SCHWITTERS—Paintings, collages, assemblages, objects, books and photographs by this German Constructivist, thru 6/1. La Boetie, 9 E. 82nd (535-4865).

JILL SEBASTIAN—Eleven wall sculptures that depict a child's suicide, 4/2-28. Urdang, 23 E. 74th (288-7004).

CHARLES SELIGER—Paintings with intricate forms derived from nature, thru 4/20. Schlesinger-Boisante, 822 Madison (734-3600).

SCOTT SHERK—Sculptures inspired by nudes and still-lifes, made of aluminum, wood, paint, plexiglas and light fixtures; plus shadow drawings, thru 4/20. Cecil, 16 E. 72nd (517-3605).

JEANETTE PASIN SLOAN—Paintings and drawings that focus upon the textures and reflections found in a single object, such as a silver goblet, thru 4/6. Einstein, 1018 Madison (628-8782).

WALTER STOHRER—Abstract paintings with broad strokes of color and scribbled, primitive drawing in them, thru 4/27. Lefebre, 47 E. 77th (744-3384).

ALBERT YORK—Small-scale paintings of cows and dogs in rural Long Island landscapes, 4/6-27. Davis & Langdale, 746 Madison (861-2811).

57th Street Area

A-ONE/NOC/TOXIC—Graffiti paintings by all three. Thru 4/6. Janis, 110 W. 57th (586-0110).

PIERO AVERSA—Ink drawings with botanical subject matter, thru 4/6. Brooks Jackson, 52 E. 57th (755-6778).

LUIS CRUZ AZACETA/WILLIAM BECKMAN—Intensely-colored paintings with bizarre imagery, such as self-portrait as a pull-toy, with the artist's head surmounting an animal body on wheels/Small landscape oil sketches done out-of-doors. 4/2-5/2. Frumkin, 50 W. 57th (757-6655).

MAX BECKMANN/MARTIN CHIRINO—Paintings and works on paper by this German Expressionist/Forged-iron sculptures of a series of abstracted heads. Thru 4/24. Borgenicht, 724 Fifth (247-2111).

NELL BLAINE—Landscapes and still life paintings with brilliant colors, thru 4/24. Fischbach, 24 W. 57th (759-2345).

EDWARD BOREIN—Paintings and etchings of the American West, 4/2-27. Wunderlich, 41 E. 57th (724-8778).

PETEY BROWN—Loosely-painted canvases depicting beach scenes with figures, also gouaches, thru 4/27. Heesy, 50 W. 57th (245-1420).

RICHARD CARBONI—Intensely-colored mixed-media constructions and works on paper, thru 4/27. Getler/Pall/Saper, 50 W. 57th (581-2724).

RAFAEL CAUDURO—Paintings that depict the results of urban decay as evidenced in the erosion of walls, both interior and exterior, thru 5/4. Rosenberg, 20 W. 57th (757-2700).

RAY CIARROCHI—Large and small-scale landscape paintings in oil, thru 4/11. De Nagy, 41 W. 57th (421-3780).

LYNNE CLIBANOFF—Architectural environments that manipulate light, 4/2-27. Markel, 50 W. 57th (581-1909).

MELL DANIEL—Ink drawings of geometric forms derived from nature, thru 4/24. Deutsch, 20 W. 57th (765-4722).

DAVID DEWEY—Watercolors of New England architecture, 4/2-27. Tatistcheff, 50 W. 57th (664-0907).

MARTHA DIAMOND—Large-scale paintings of city buildings, 4/2-27. Alexander, 20 W. 57th (757-3721).

TAZUKO FUJII/OI SAWA—Oil paintings and drawings/Oil paintings on tin and drawings. Thru 4/6. Viridian, 52 W. 57th (245-2882).

DAVID HARE—New large-scale paintings with images of lions as a central theme, thru 4/13. Gruenebaum, 38 E. 57th (838-8245).

JASON HUNSINGER—Sculptures of life-size human figures and animals in familiar poses, cast in hydrostone, thru 4/13. Zabriskie, 724 Fifth (307-7430).

BILL JACKLIN/RAYMOND MASON—Works on paper, in oil and watercolor, depicting figures in rooms/Painted resin sculptures, bronzes, drawings and watercolors, from 1952-1985. Thru 4/20. Marlborough, 40 W. 57th (541-4900).

JASPER JOHNS—Trial proofs from 1960-1977, 4/5-5/3. Alexander, 20 W. 57th (757-3721).

TERENCE LA NOUE—New paintings on free-hanging, unstretched canvases, with surfaces that have a kind of relief topography, thru 4/6. Siegel, 24 W. 57th (586-0605).

DAVID LIGARE—Allegorical paintings of Greek gods and fables, into which the landscape of northern California has been incorporated, thru 4/24. Schoelkopf, 50 W. 57th (765-3540).

MORRIS LOUIS—Drawings, from 1948-1953, 4/4-27. Emmerich, 41 E. 57th (752-0124).

MICHAEL MALPASS—Recent steel sculpture combining various metal parts such as rods, nuts and plate, to form complete spheres, thru 4/6. Zarre, 41 E. 57th (752-0498).

CONRAD MARCA-RELLI—Recent collage paintings, thru 4/6. Del Re, 41 E. 57th (688-1843).

JOHN MARIN/CHARLES BURCHFIELD—Watercolors by both. Thru 4/20. Kennedy, 40 W. 57th (541-9600).

FRANK METZ—Recent landscape paintings of Maine, 4/2-27. Haber Theodore, 24 W. 57th (541-9393).

ELIE NADELMAN—Drawings made in 1921, in ink and pencil, of heads and standing figures, by this folk artist, 4/3-5/4. Zabriskie, 724 Fifth (307-7430).

BETTY PARSONS—A retrospective of wood sculpture, paintings and works on paper, 4/4-5/4. Armstrong, 50 W. 57th (582-8581).

PEDRO PEREZ—Constructed environments, paintings and mixed-media drawings by a young Cuban artist, 4/3-27. Pearl, 38 E. 57th (838-6310).

VICTOR PESCE—Thick-surfaced, mostly blue paintings depicting loosely-drawn portraits and figures, 4/3-27. Oscarsson Hood, 41 W. 57th (750-8640).

PICASSO—A set of 19 silver plates made in 1957, thru 4/27. Crispo, 41 E. 57th (758-9190).

MARK ROTHKO—Large-scale acrylic paintings from 1969 and early 1970, known as his dark or "black" paintings, also works on paper, thru 4/27. Pace, 32 E. 57th (421-3292).

BARBARA SANDLER—Paintings from a series entitled "Animal Dreams," that juxtapose images of wild animals with architectural elements, thru 4/25. Segal, 63 E. 57th (486-2297).

STEVEN SINGER—Plate steel sculptures, bent into shapes as diverse as reclining nudes and preying wildcats, thru 4/18. Kornblee, 20 W. 57th (586-1178).

NED SMYTH/BILLY SULLIVAN—Five mosaic reliefs of odalisque figures in dense jungle landscapes/Paintings and drawings about decadence in contemporary society. Thru 4/20. Solomon, 724 Fifth (757-7777).

DONALD SULTAN—Paintings with apocalyptic images, such as forest fires and industrial landscapes polluted by toxic waste, incorporating materials such as latex, tar, plaster, tiles, 4/3-27. BlumHelman, 20 W. 57th (245-2888).

HAROLD TOVISH—Sphere-shaped sculptures with human faces inside, revealed through cracks in the sphere, 4/2-27. Dintenfass, 50 W. 57th (581-2268).

JAMES WOLFE—Large-scale painted metal sculptures, thru 4/20. Emmerich, 41 E. 57th (752-0124).

East Village

ANATOLY ANTONIN—Expressionistic paintings, thru 4/30. Performer's Gallery, 93 E. 3rd (505-7650).

LYNNE AUGERI—Brush-developed monoprint photographs, self-portraits, that portray the vulnerability and power of naked women, thru 4/7. Greathouse, 337 E. 10th (460-0016).

STEVEN BAIGELMAN—Figure paintings and still lifes, thru 4/4. Vox Populi, 511 E. 6th (477-2279).

ROBERTO BARNI—Monumentally-scaled paintings in the Italian Futurist tradition, the subject matter

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being interaction between figures, animals and architecture, thru 4/7. Sharpe, 175 Ave. B (777-4622).

GRETCHEN BENDER—Mixed-media wall pieces that draw on commercial television, corporate logos and computer-generated imagery, 4/1-27. Nature Morte, 204 E. 10th (420-9544).

PAUL BENNEY—Immense monochromatic paintings depicting mysterious dream imagery, with surfaces built up of layers of feathers, twigs, dirt and gel, thru 4/7. P.P.O.W., 216 E. 10th (477-4084).

ELLEN BERKENBLIT—Small-scale paintings with personal symbols, thru 4/28. Semaphore East, 157 Ave. B (475-2130).

MARIANNE EDWARDS/ARINA MALUKOVA—Paintings that celebrate relationships by depicting the intimacies between men, women, children, lovers and friends/Paintings of female figures in primitive environments. Thru 4/21. Avenue B, 167 Avenue B. (473-4600).

JUDY GLANTZMAN—Painted wood cutouts that are portraits of East Village celebrities, curators, critics, art dealers, thru 4/20. Adams, 504 E. 12th (777-3366).

JODY GURALNICK—Paintings inspired by such artists as Johns, Morandi, and Dubuffet, with imagery reduced to a cartoon-like flatness, placed in incongruous circumstances, thru 4/14. Art City, 439 E. 9th (420-0867).

JOHN HIMMELFARB—Expressionistic paintings of primitive jungle scenes with comic overtones, plus ceramics, thru 4/14. Area X, 200 E. 10th (477-1177).

MICHAEL LEWIS—Recent paintings in a series entitled, "Applied Heads," 4/3-28. M-13, 440 E. 9th (505-9016).

NINO LONGOBARDI—Paintings about life and death, 4/3-5/7. Eastman-Wahmendorf, 216 E. 10th (420-9109).

LIZ * VAL—Collaborative paintings in a series entitled, "Urban Jungle,"with vivid colors and child-like imagery, thru 4/7. Now, 430 E. 9th (674-3211).

ROBERT LOUGHLIN—Romantic portraits of men, in enamel on wood, thru 4/7. Garet, 204 E. 10th (475-8701).

BOBBIE OLIVER—Black paintings with amorphic shapes scratched through the surface, revealing an undercoating of white, thru 4/14. Wolff, 513 E. 6th (460-5844).

CORINNE VERET—Figure paintings and etchings, thru 4/14. Jus de Pomme, 338 E. 11th (674-5389).

SoHo and TriBeCa

PETER AGOSTINI/ED BAYNARD—Sculptures of women/Watercolors of flowers in American art pottery, 4/3-27. Steinbaum, 132 Greene (431-4224).

ELVIRA BACH—Expressionistic paintings of women by an artist from Berlin, 4/4-5/4. Bryers, 111Greene (925-8058).

JENNIFER BARTLETT—New paintings, sculptures and works on paper, 4/4-27. Cooper, 155 Wooster (674-0766).

ROBERT BEAUCHAMP—Fantastic paintings of figures and animals in landscapes, 4/6-5/18. Knowlton, 153 Mercer (431-8808).

HANS BELLMER—Drawings, photographs and sculpture by this Surrealist, thru 4/6. Gladstone, 152 Wooster (505-8690).

HOWARD BEN TRE—Free-standing columns, cast in solid glass with patinated copper inlays, which are reinterpretations of ancient Greek architecture, thru 4/27. Cowles, 420 W. Broadway (925-3500).

JAMES BIEDERMAN—Wall sculptures and paintings, 4/5-27. Weber, 142 Greene (966-6115).

TOM BILLS/CAROLE SEBOROVSKI—Abstract sculpture in concrete and steel/Charcoal and oil stick drawings on paper. Thru 4/20. Manhattan Art, 81 Greene (219-2007).

MEL BOCHNER—Oil paintings on sized canvases, thru 4/20. Sonnabend, 420 W. Broadway (966-6160).

WERNER BUTTNER—Eleven large-scale paintings in which the images are an interpretation of the language and meaning of the painting's titles, thru 4/20. Metro Pictures, 150 Greene (925-8335).

STEVEN CAMPBELL—New paintings that depict the adventures of "hikers"—large, lumpy characters invented by this artist, thru 4/20. Toll, 146 Greene (431-1788).

FRANCESCO CLEMENTE—New work. At Boone, 417 W. Broadway (431-1818), thru 4/20, and at Castelli, 142 Greene (431-6279) and Sperone Westwater, 142 Greene (431-3685), thru 4/23.

COCKRILL/JUDGE HUGHES/MIKE BIDLO—Zany, cartoon-like paintings that use eroticism to show political outrage/A sculptural installation. Thru 4/13. Semaphore, 462 W. Broadway (228-7990).

JAMIE DALGLISH—New paintings, 4/2-28. Rentschler, 72 Greene (431-7550).

MICHEL DENEE/GILLES MIHALCEAN—Paintings on carved wooden "plaques"/Sculptures that are arrangements of glass, plaster forms and primitive wood figures. Thru 4/13. 49th Parallel, 420 W. Broadway (925-8349).

BRETT DE PALMA—Large-scale paintings with images, such as trees, made of fabric and incorporated as collage, thru 4/20. Shafrazi, 163 Mercer (925-8732).

PORFIRIO DIDONNA/EUGENE LEROY—Recent works on paper which explore rhythm, abstraction and transparency/Paintings of nudes and landscapes, also portraits, with carefully built up layers of oil paint. Thru 4/6. Thorp, 103 Prince (431-6880).

DOREL DOBOCAN—Pastel paintings of landscapes, interior scenes and still lifes, 4/4-27. Sander, 51 Greene (219-2200).

MARCY EDELSTEIN—Large pastel drawings that depict invented places, inspired by dreams and a childhood spent by the ocean, thru 4/6. Condeso/Lawler, 76 Greene (219-1283).

DAVID LANDIS FICK—A survey of work, from 1977-1984, including large surreal iconographic paintings, and abstract still lifes in pastel, thru 4/10. Milliken, 98 Prince (966-7800).

KENJI FUJITA—Wall pieces that are a combination of sculpture and painting, made of wood, rubber, plastic and cast hydrostone, thru 4/9. Cable, 611 Broadway (420-8011).

JULIE GRAHAM—Gestural abtract paintings, thru 4/27. 22 Wooster (431-6445).

JULIE GROSS—Paintings, in oil and wax, of symbolic landscapes, thru 4/20. Rosenberg, 115 Wooster (431-4838).

BARBARA GROSSMAN—Recent paintings of figures sitting in interior spaces, thru 4/10. Bowery, 121 Wooster (226-9543).

LONE HOYER HANSEN/KIRSTEN LANGKILDE/KARIN WESTERLUND— Recent sculpture by three Scandinavians, thru 4/13. Central Hall, 386 W. Broadway (226-9215).

RICHARD HULL—New large-scale paintings that join poetic fantasies with a pictorial order which is basically architectural in form, in oil and encaustic, thru 4/3. Kind, 136 Greene (925-1200).

RON ISAACS—Painted trompe l'oeil constructions, thru 4/3. Knowlton, 153 Mercer (431-8808).

CARLA RAE JOHNSON—Mixed-media constructions and drawings, thru 4/17. Soho 20, 469 Broome (226-4167).

ANN R. LANGDON—Paintings, prints and sculpture, thru 4/13. Ceres, 91 Franklin (226-4725).

VERA LEHNDORFF/HOLGER TRULZSCH—Collaborative photographs taken in Greece and West Germany, thru 4/20. Stoler, 13 White (966-5090).

JOHN MCNAMARA—Eight large-scale abstract paintings with imagery that resembles flying saucers, trees, jellyfish and clouds, thru 4/13. Cutler, 164 Mercer (219-1577).

JAN MENSES—Paintings from his "Klippoth" and "Kaddish" series, thru 4/28. Blom & Dorn, 164 Mercer (219-0761).

MARY NAPOLITANO—Recent oil paintings and watercolors of still lifes, thru 4/10. First Street, 386 W. Broadway (226-9011).

ALEJANDRO OTERO—Sculpture, paintings and drawings by a Venezuelan artist, thru 4/4. Allen/Wincor, 110 Greene (966-1531).

ANTON PERICH—New paintings, thru 4/5. Hirondelle, 476 Broome (925-1538).

DAVID RABINOWITCH—Recent sculpture, thru 4/13. Oil & Steel, 157 Chambers (964-1567).

ED RAINEY—Drawings in a series entitled, "Those Amazing Fly Control Tags!," thru 4/30. Brandt, 568 Broadway (475-2224).

IRA RICHER—Paintings made of wood, photographs and formica glued together, thru 4/18. Nosei, 100 Prince (431-9253).

EDITH SCHLOSS—Paintings on canvas and on music scores, thru 4/20. Ingber, 460 W. Broadway (674-0101).

ROBERT SCHMID—Paintings on paper with collage that take an ironic look at the 50s', using images from school textbooks and television, thru 4/13. Baum, 109 Hudson (219-9854).

ELFIE SCHUSELKA—Paintings from an ongoing series pictorially comparing the act of creating with that of attempting to climb Mount Parnassus, thru 4/20. Condeso-Lawler, 76 Greene (219-1283).

HARRY SOVIAK—A memorial retrospective by this artist known for his watercolors of flowers in vases, 4/2-27. Adler, 578 Broadway (925-3336).

ROBERT STACKHOUSE—Large watercolors of three of this artist's recent sculptures, 4/6-30. Hutchinson (966-3066).

RON STREET—Bronze and white epoxy resin sculptures, wall triptychs, and maquettes for large outdoor pieces, thru 4/4. Pietrasanta, 81 Franklin (219-3128).

JACK TWORKOV—Paintings and works on paper from the '70s, thru 4/25. Hoffman, 429 W. Broadway (966-6676).

WALOTSKY—Large mixed-media paintings with illusionistic images, thru 4/14. Martin/Molinary, 152 Wooster (777-4207).

JAMES WANG—Abstract paintings, thru 4/27. Greenwald, 181 Mott (219-1642).

GINA WERFEL—Recent paintings based on Italian landscapes, thru 4/10. Prince Street, 121 Wooster (226-9402).

BOB WITZ—Small-scale, semi-abstract land and cityscapes, thru 4/27. Herlin, 68 Thompson (431-8732).

Other

AMY CHAIKLIN—Large-scale paintings of women, in Day-glo colors, thru 4/10. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

JEFFREY DENNIS—Small-scale land and cityscapes that depict this artist's personal, somewhat surreal vision, thru 4/13. Ala, 32 W. 20th (741-3344).

NANCY GRIMES—Still-life paintings that emphasize the poetic possibilities of everyday objects, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica, N.Y. (658-7400).

TED JEREMENKO—Paintings of early American houses set against simple backgrounds, thru 4/27. Pellicone, 47 Bond (475-3899).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (718-658-7400).

REUBEN NAKIAN—Sculpture, drawings, prints, bronze plaques and glazed terracotta vases, thru 5/11. Flushing Gallery, 136-73 41st Ave., Flushing (718-463-7700).

JAN SAWKA—Prints from a series entitled, "A Book of Fiction," thru 4/13. Pratt Manhattan Center, 160 Lexington (685-3169).

ANNE SEELBACH—Abstract paintings that are suggestive of architectural and figurative forms, 4/4-5/4. Tower, 45 W. 18th (620-0505).

LILL TSCHUDI/JOHN TANDY—Color linoleum cut prints of the 1920s-1940s/Abstract black and white wood engravings, 1925-1935. Thru 4/6. Ryan, 452 Columbus Ave. (799-2304).

PAMELA WILSON—Paintings of the New Mexico landscape, thru 4/18. Tower, 45 W. 18th (620-0505).

GROUP SHOWS

Madison Avenue and Vicinity

CENTER FOR AFRICAN ART—54 E. 68th (861-1200). Arts of the Igbo people of Nigeria, including sculpture, masks, textiles, wall painting; thru 6/16.

CHILDS—956 Madison (772-6606). "Women Painters of the 19th and 20th Centuries"—oil paintings and watercolors by Allen, Hills, Patten, Perry, thru 5/4.

DAVIS & LANGDALE—746 Madison (861-2811). Watercolors by English artists of the 18th, 19th, and 20th centuries, including Cox, Dadd, Gainsborough, Rowlandson, West; thru 4/20.

ERICSON—23 E. 74th (737-6155). "Transfigurations"—paintings by Hadjipateras, McCrum, Wilson; thru 4/6.

FOXWORTH—33 E. 65th (772-3460). Box constructions by Cornell, Getz, Gropper, Kline, Lasch, Potenza, Speed, Wehmer; thru 4/20.

GALLERY 10—29 E. 73rd (861-5533). Works by contemporary American Indian jewelers Gail Bird and Yazzie Johnson, plus Navajo pictorial weavings, thru 4/9.

HOFFELD—1020 Madison (734-5505). "With an Eye to Nature," paintings by David, Dunham, Goldberg, Rothenberg, Steir, Robin Winters, Terry Winters; thru 4/27.

HUNTER—695 Park (570-5451). A show that explores repitition in postmodern art, with works by Andre, Borofsky, Darboven, Judd, Levine, Longo, others; thru 4/5.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Clader, Frankenthaler, Rothko, others; 4/1-30.

SPANIERMAN—50 E. 78th (879-7085). Paintings of American life, 1840-1940, by Benson, Brown, Dewing, Homer, Marsh, others; thru 4/6.

WEINTRAUB—992 Madison (879-1195). Sculpture in marble by Erdman, Gero, Meadows, thru 4/30.

57th Street Area

FRENCH—41 W. 57th (308-6440). "Psychologically Charged!"—large-scale figurative paintings by Birmelin, Fischl, Goodman, Haney, Laderman, McGarell, Witkin; thru 4/6.

HERSTAND—24 W. 57th (664-1379). Masterpieces of African and Oceanic art; thru 4/6.

KENNEDY—40 W. 57th (541-9600). Italian old master engravings and etchings, thru 4/28.

MIDTOWN—11 E. 57th (758-1900). Works by new gallery members, including paintings by Buch, Hallam, Laurent, Sisson; sculpture by Iselin, Langlais, Lyford; thru 4/6.

ST. ETIENNE—24 W. 57th (245-6734). Expressionist prints by Beckmann, Dix, Grosz, Kandinsky, Nolde, others; 4/2-5/24.

SAMUELS—11 E. 57th (355-6444). 18th-century Italian and French master drawings, by Battista, Boucher, Cochin, David, Tiepolo, Watteau, others; thru 4/14.

WUNDERLICH—41 E. 57th (838-2555). Botanical, ornithological and sporting prints of the 19th century, thru 5/4.

East Village

CHRISTMINSTER—336 E. 5th (475-8369). Peter Deaett's collection of 87 paint-by-number paintings, done by anonymous, amateur painters between the years 1950-1980; thru 4/7.

KENKELEBA HOUSE—214 E. 2nd (254-5269). Interpretations of "Carnival" by 24 artists; thru 4/28.

NEW MATH—505 E. 12th (505-8645). Paintings by Bowman, Pillard, Ruttenburg, Stahl; thru 4/22.

SMITH—339 E. 10th (473-5995). Works about monsters by Bidlo, Kostabi, Prol, Trivieri, Wong, others; thru 4/15.

SoHo and TriBeCa

ART GALAXY—262 Mott (966-0426). Works by Baer, Gluck, Jensen, Leslie, Resnick; thru 4/6.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by Carpenter, Harbutt, Zaloudek, in an exhibition sponsored by the Mark Rothko Foundation; thru 4/6.

ART PALACE—611 Broadway (473-3178). Works about civilization in all its manifestations, both past and present, by Adams, Clemente, Cox, McLean, others; thru 4/6.

BROMM—90 W. Broadway (732-6196). Figure drawings by Castoro, Graupe-Pillard, Frangella, Pinto, Prol; thru 4/13.

CLOCKTOWER—108 Leonard (233-1096). Works by Kleiman, Tecau, Rhodes and Victoria; thru 4/7.

EXIT—578 Broadway (966-7745). Works by Van Dalen, Hafftka, Meyer, Mock, Slonem, others; thru 4/20.

FRANKLIN FURNACE—112 Franklin (925-4671). Books by contemporary Japanese artists; thru 4/20.

HAND-IN-HAND—568 Broadway (219-1844). Black and/or white paintings by Gorchov, Grossman, Johnson, Resnick, others; thru 4/25.

HELLER—71 Greene (966-5948). Glass sculpture by Hutter, Jervis, Krasnican, Musler, 4/6-28. Heller, 71 Greene (966-5948).

NICHOLS—83 Grand (226-1243). Oversized silkscreen prints by Basquiat, Bender, Beuys, Kruger, Smyth, others; thru 4/6.

STARKMAN—465 W. Broadway (228-3047). Works by Gosden, Holland, Needham, Parker, Pennington, Reckling; thru 4/6.

WARD-NASSE—178 Prince (925-6951). Works by Brueggeman, Heaney, Prudic, Tobias; thru 4/11.

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ART

Other

GREY GALLERY—33 Washington Place (598-7603). "Precious" works by contemporary artists; thru 5/4.

LEHMAN COLLEGE—Bedford Park Blvd. West & Goulden Ave., Bronx (960-8731). Paintings, drawings, photographs, and mixed-media pieces to do with the New York subway system, by Abbott, Davis, Grooms, Haring, Marsh, Sloan, others; thru 4/21.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Paintings by Gagnier, Haagen, Lachman, Paulson, Sloane; thru 4/19.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St. (718-875-4031). Brooklyn landscapes by Alexander, Clarke, Dinnerstein, Lawson, others; thru 4/20.

Photography

EUGENE ATGET—Photographs of Paris and its environs, scenes of rural France, gardens, trees, architectural details, street vendors; thru 5/4. Photocollect, 740 West End (222-7381).

BURDEN—20 E. 23rd (505-5555). Photographs of American landscapes by Adams, Gowin, Klett, McFarland, Misrach, Shore, others; thru 4/27.

LARRY BURROWS—Color photographs of the Vietnam War, thru 4/13. Miller, 38 E. 57th (319-1800).

NANCY BURSON—Twenty black-and-white futuristic, computer-generated portraits, thru 5/12. I.C.P., 1130 Fifth (860-1777).

WILLIAM CHRISTENBERRY—Color photographs of landscapes surrounding Hale County, Alabama, where this photographer was raised, plus four large sculptures of buildings he has photographed, thru 4/27. Pace/MacGill, 11 E. 57th (759-7999).

F.I.T.—227 W. 27th (760-7642). Photographers who use modern industrial technology in their work, including Burson, Larson, Staller, Walker, others; thru 5/4.

GOETHE HOUSE—1014 Museum Mile (744-8310). Portraits, cityscapes, still lifes and advertising photography, 1929-1933, by Studio Ringl & Pit, Berlin, thru4/27.

HARDER—37 W. 57th (308-0043). Photographs of gardens taken in the past year, by Kertesz, Knowlton, Levin, Mahon, Plachy, Quesada, Tress; thru 4/27.

LEWIS HINE—Vintage prints of children working in factories, cotton mills, coal mines, 4/2-27. Wolf, 30 W. 57th (586-8432).

JULIAN HYMAN—Color photographs of Asia, 4/2-27. Urdang, 23 E. 74th (288-7004).

I.C.P.—1130 Fifth (860-1777). Photographs from the Sam Wagstaff Collection at the J. Paul Getty Museum, thru 5/12.

PAUL LASTER—Thirteen laminated color photographs of street graffiti from the East Village and Lower Manhattan, thru 4/10. Fashion Moda, 2803 Third Ave. (585-0135).

SCOTT MACLEAY—Photographs of people in monkey-like positions, thru 4/19. Pfeifer, 568 Broadway (226-2251).

GERARD MELANGA—Selected photographs, 1980-1984, in a series entitled, "Purity Without Innocence," thru 4/6. 303 Park South (533-0777).

HOWARD ROSENFELD—Large Cibachrome prints of industrial and natural landscapes, thru 4/19. Photo Center, 721 Broadway (598-3939).

EVA RUBINSTEIN—Black and white portraits and landscapes, 4/3-5/4. Neikrug Photographica, 224 E. 68th (288-7741).

EVA SHADEROWFSKY—Photographs of woman over age 30, 4/2-27. Photographics Unlimited, 43 W. 22nd (255-9678).

JOANN VERBURG/RICHARD MISRACH—Black and white photographs of swimmers, and a series of portraits, taken with an 11 x 14 view camera/Color landscapes, of the Salton Sea, desert fires and a space- shuttle landing. Thru 4/13. Light, 724 Fifth (582-6552).

JOEL-PETER WITKIN—Seven photographs from 1984, thru 4/27. Pace/MacGill, 11 E. 57th (759-7999).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru April...Mountain of the Mists; thru mid-Sept-...Captured Motion: Skeletal Studies of S. Harmsted Chubb; thru 6/16.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; thru 4/28.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. John Ahearn and Rigoberto Torres: Portraits from the Bronx; 4/8-5/23.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Oriental Carpets from the McMullan Collection; thru 6/3...Curator's Choice: Islam in Africa; thru 5/20...Robert Fichter: Photographs and Other Works, 1962-1984; thru 5/13...Collages by Irwin Kremen; thru 5/13...The New Path: Ruskin and the American Pre-Raphaelites; thru 6/10.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections; thru 4/21...Cut Paper; thru 5/12...The Four Continents; thru 5/12...Old Master Prints from the Wallerstein Collection; thru 5/26.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters-...Kandinsky in Paris: 1934-1944; thru 4/14...Frankenthaler: Works on Paper 1949-1984; thru 4/21.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; thru Summer'85....Sculpture Court: Menashe Kadishman; thru 6/30...The Jewish Patrons of Venice - Part I; thru 9/29

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . .The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Age of Caravaggio; thru 4/14...Early German Drawings, 1400-1600;thru 4/21...The Treasury of San Marco; thru 6/2...John Quincy Adams Ward: Dean of American Sculpture; thru 5/19...Picasso Linoleum Cuts: The Mr. and Mrs. Charles Kramer Collection; thru 5/12...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...George Inness: An American Landscape Artist; 4/2-6/9. The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation...Johann Sebastian Bach, 1685-1750; thru 5/26...Austrian Medieval Manuscripts; thru 5/26...Music in Austria; thru 5/26...Old Master Drawings from the Albertina; thru 5/26.

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ART

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Continuity and Change: Amish Quilts from the William and Dede Wigton Collection; thru 4/28...Made in New York State: Handwoven Coverlets, 1820-1860; thru 4/28.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo ...Native Tastes; thru 6/30.. She is the Molder of Containers; thru 5/27.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16... Games New Yorkers Play: A Salute to the New York Toy Fair; thru 4/14... The Last Waterfront: Photographs of the Fulton Fish Market by Barbara Mensch; thru 4/28...Fine Figure of a Woman; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...Henri Rousseau: Retrospective; thru 6/4...The Drawings of Henri Matisse; thru 5/14...The Work of Atget: The Ancien Regime; thru 5/14...The Work of Atget: Modern Times; thru 5/14.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...Winslow Homer: The Croquet Game; thru 5/5...Twentieth Century American Drawings: The Figure in Context; thru 5/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free...Outpost of Progress: The Paintings of John Hull; thru 4/14...Mia Westerlund Roosen: Recent Sculpture; thru 4/14.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps .. Firefighting on Parade: 1700-1865 ... Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; thru 8/10.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9. . Literary Gifts; thru 5/31...New Acquisitions: Prints and Photographs; thru 5/17...Treasures from the New York Public Library; thru 5/24... **Vincent Astor Gallery at Lincoln Center:** The Caffe Cino and Its Legacy; thru 5/11.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Hedda Sterne: Forty Years; thru 4/14...Thomas Hart Benton: Chronicler of America's Folk Heritage; thru 5/5...Stephen Zaima: Paintings; thru 4/28.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus...1985 Biennial Exhibition; thru 6/2. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Box Transformed; thru 4/25.

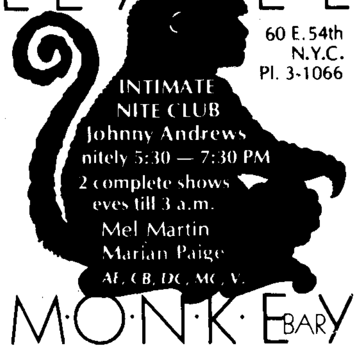
Auctions

CHRISTIE'S—**502 Park Ave. at 59th St.** (546-1000). 4/3 at 10 & 2: Fine Scientific Instruments, Clocks and Watches. On view from 3/28. **East, 219 E. 67th St.** (570-4141). 4/2 at 10: English Pottery, Porcelain and Wedgwood. On view from 3/28. 4/3 at 2: Art Nouveau and Art Deco. On view from 3/29.

DOYLE—**175 E. 87th St.** (427-2730). 4/3 at 10: Important Estate Jewelry. On view from 3/30.

PHILLIPS—406 E. 79th St. (570-4830). 4/3 at 10:30: Books, Prints and Maps. On view from 4/1. 4/3 at 2: Prints and Drawings. On view from 4/1.

SOTHEBY'S—**York Ave. at 72nd St.** (606-7000). 4/2 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 3/28. 4/3 at 2: Sotheby's Arcade Auctions: American Paintings. On view from 3/28. 4/4 at 10:15 & 2: Watches, Wrist-watches, Clocks and Scientific Instruments. On view from 3/30.



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Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

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Monday, April 1

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with Bethany Beardslee, soprano. Haydn's String Quartet in g, "The Rider"; Berg's *Lyric Suite*; Beethoven's String Quartet in e, "Razumovsky." Alice Tully Hall at 7:30. $15.

MUSIC FROM MARLBORO—20th-anniversary program, featuring alumni violinist Felix Galimir, pianist Murray Perahia; with violinist Hirono Oka, violist Benjamin Simon, cellist Sara Sant'Ambrogio. Mendelssohn's Piano Quartet in f, Op. 2; Berg's String Quartet, Op. 3; Dvorak's Piano Quintet in A, Op. 81. Town Hall at 8. $6, $7.

CHARLES FISK, pianist. Copland, Schubert, Ben Weber, Schumann. Merkin Concert Hall at 8. $10.

JOHN NOEL ROBERTS, pianist (N.Y. debut). Ives, Reinagle, Consoli, Pozdro. Carnegie Recital Hall at 8. $5.

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara conductor; hornist William Kuyper, violinist Edmund Jacobsen, oboist Elaine Douvas. Mozart program: Horn Concerto No. 4; Violin Concerto No. 4; Oboe Concerto in C, K. 314; Symphony No. 29 in A, K. 201. The Tower, 45 W. 18th St. (787-6983), at 8. $10.

AN EVENING OF CHAMBER MUSIC, by the musician friends of the Si-Yo Music Society. Works by Mozart, Debussy, Schubert. Symphony Space at 7:30. $5, or patron tickets $25.

THERSA MUIR, soprano/**BRIGET CONRAD,** pianist-harpsichordist. Monteverdi, Ravel, Debussy, Brahms, Schubert. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

Tuesday, April 2

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; Benita Valente, Claudia Catania, Birgit Finnilae, Philip Creech, Norman Andersson, violinists Charles Rex, Kenneth Gordon, and the Westminster Choir. Bach's Cantata No. 50, Suite No. 3, Double Concerto, and *Magnificat.* Avery Fisher Hall at 8. $6–$30.

CHAMBER MUSIC SOCIETY—See 4/2.

MUSICA CAMERIT, with guests tenor Robert White, violinist Nicholas Mann. Bloch, Vaughan Williams, Bach, Dohnanyi. Merkin Concert Hall at 8. $10.

BENJAMIN HUDSON, violinist, with pianist Alan Feinberg. Carter (U.S. premiere), Crumb, Foss, Roussakis (world premiere), Stravinsky, Wolpe. 92nd Street Y at 8. $4–$7.

AMOR ARTIS CHORALE, Johannes Somary conductor; bass Thomas Hewes, tenor Grayson Hirst, organist Frank S. Smith. D. Scarlatti's *Stabat Mater*; Schutz's *St. Matthew Passion.* Grace Church, Broadway at 10th St. (772-9408), at 8. $8.

THEODORE GANGER, conductor-pianist, and Friends. Varese, Schubert, Mozart, Copland. Carnegie Recital Hall at 8. $6.

BILL OBRECHT, composer-saxophonist. Three premieres of music for tape, saxophones, and piano. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, April 3

THE CHORAL CELEBRATION OF BACH—Orchestra of St. Luke's, John Nelson conductor; St. Luke's male choir, American Boychoir; soloists Chris Merritt, Jorma Hynninen, Elly Ameling, Paul Esswood, John Aler, John Cheek. Bach's *St. John Passion.* Carnegie Hall at 7:30. $12–$20.

GUARNERI QUARTET, with pianist Alicia de Larrocha. Beethoven, Suk, Webern, Turina, Schumann. Alice Tully Hall at 8. $15.

EMMYLOU HARRIS, in concert with the Hot Band. Avery Fisher Hall at 8. $12.50–$17.50.

DIDO AND AENEAS—See Opera, below.

PRISM, a chamber orchestra, Robert Black conductor; baritone William Sharp. Gideon, Schubert, Dembski (world premiere). Symphony Space at 8. $6.

NICHOLAS UNDERHILL, pianist. Beethoven, Thorne (N.Y. premiere), Perle, Griffes, Brahms. Carnegie Recital Hall at 8. $6.

HORIZON CONCERT ORCHESTRA, with violinist Sergiu Schwartz. Copland, Wieniawski, Beethoven. Town Hall at 1. $1, thru ILGWU (807-0730).

ILLINOIS WESLEYAN UNIVERSITY COLLEGIATE CHOIR, David Nott conductor. Sacred music by Schutz, Bach, others. Gustavus Adolphus Lutheran Church, 155 E. 22nd St., at 8. Offering.

HEIDI LOWY, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

MUSIC FOR TENEBRAE, including the premiere of Santo's *Responsoria.* Church of the Holy Apostles, 296 Ninth Ave. at 28th St. (807-6799), at 8. Collection will be donated to the Gay Men's Health Crisis.

GUY KLUCEVSEK, composer-accordionist/**DAVID LOPATO,** composer-performer. Works for accordion, tapes, piano, gamelan. With Pamela Harling and Pak Harjito. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

WALDO PARK BRASS PLAYERS—Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15 p.m. Free.

JAMES LITTON/WILLIAM TRAFKA, organists. St. Bartholomew's Church, Park Ave. at 51st St., at noon. Free.

CONSERVATORY ORCHESTRA OF BROOKLYN COLLEGE, Peter Bay conductor; violinist Laurin Smith. Britten's *The Sword in the Stone* (N.Y. premiere); Schubert's Symphony No. 3; Bruch's Violin Concerto No. 1; Stravinsky's Suite No. 2. Brooklyn College Whitman Hall, near Flatbush and Nostrand Aves. (718-434-1900), at 8. $4. Scholarship Fund benefit.

QUEENS COLLEGE ORCHESTRA, Maurice Peress conductor. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-520-7340), at 12:30. Free.

Thursday, April 4

NEW YORK PHILHARMONIC, Zubin Mehta conductor; flutist Jeanne Baxtresser. C.P.E. Bach's Flute Concerto in d; Mahler's Symphony No. 5. Avery Fisher Hall at 8. $6–$30. Note: open rehearsal of this program Thurs. only at 9:45 a.m.; $3.

GUARNERI QUARTET—See 4/3.

TREVOR PINNOCK, harpsichordist. Bach's Partitas Nos. 1, 2, and 4. Metropolitan Museum at 8. $10.

ELAINE COMPARONE, harpsichordist, with the Bach Family Strings and flutist Linda Comparone. Robert Baksa's *A Birthday Tribute to J.S. Bach,* for quintet; Bach's Concerto for Harpsichord and Strings in d, and Brandenburg Concerto No. 5; Persichetti's Sonata for Harpsichord. Merkin Concert Hall at 8. $10.

UNIVERSITY OF WISCONSIN—LA CROSSE SYMPHONY, Joseph Cordeiro conductor; pianist David Reedy, violinist Michael Barrett. Works by Mendelssohn, Mozart, Grieg, Beethoven. Carnegie Hall at 8. Ticket price not available.

EDUARDO FERNANDEZ, guitarist. Works by Rameau, Bach, D. Scarlatti, Tosar (N.Y. premiere), Villa-Lobos, Ginastera. 92nd Street Y at 8. $7–$9.

TATIANA OLUICH, violinist (N.Y. recital debut), with pianist Thomas Muraco. Bartok, Turina, Ysaye, Slavenski. Carnegie Recital Hall at 8. $8.

JOHN RANCK, flutist, with pianist Mitchell Vines. Boismortier, Gaubert, Hetu, Messiaen, Taffanel. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

ELLIOTT SHARPE, composer, with ensemble/**NOTORISCHE REFLEXE,** six-man German band in multimedia performances. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

KENT TRITLE, organist. Works by Bach, Messiaen, and Widor. St. Paul's Chapel, Broadway and 116th St. at Columbia U., at noon. Free.

DOUGLAS WILLIAM WALTER, marimba and vibraphone. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

TAHUANTINSUYO AND THE ANDES DANCERS—Music and dance of the Andes. American Museum of Natural History, C.P.W. and 79th St. (873-1300, ext. 514), at 7:30. Free; doors open at 6:30, entrance on W. 81st St.

TENEBRAE—Scripture, motets sung by the Motet Choir. Riverside Church, the Drive at 122nd St., at 8.

"THE FOUR SEASONS," by Vivaldi. Violinists Ik-Hwan Bae, Setsuko Nagata, Janet Orenstein; violist Louise Schulman, cellist Myron Lutzke, bassist Lewis Paer, harpsichordist Robert Wolinsky. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. $15.

Friday, April 5

NEW YORK PHILHARMONIC—See 4/4. At 2.

FLORILEGIUM CHAMBER CHOIR AND BAROQUE ORCHESTRA, JoAnn Rice conductor; soloists Frank Hoffmeister, Bruce Kramer, Daniel Lichti, Elizabeth Pruett, Fay Kittelson, Constantine Cassolas. Bach's *St. John Passion.* Alice Tully Hall at 8. $10, $12.50.

EMANUEL CHURCH OF GOD IN CHRIST CHOIR, with gospel singer Richard Baker. Carnegie Recital Hall at 8:30. Ticket price not available.

MASSED CHOIRS OF THE CATHEDRAL, Paul Halley conductor; soloists Thomas Bogdan, Peter Atherton, Wilbur Pauley. Bach's *St. John Passion.* Staged version directed by John-Michael Tebelak and sung in German. St. John the Divine, 112th St. and Amsterdam Ave. (662-2133), at 7:30. $10, $15.

GRACE CHURCH CHORAL SOCIETY, Frank Cedric Smith conductor; soloists Stephen Surk, Dilys Smith, Gilbert High, Norma Hirsh, Reginald Holloway, Bill Bonecutter. Bach's *St. Matthew Passion.* Grace Church, Broadway at 10th St. (254-2000), at 7:30. $5 suggested donation.

GOOD FRIDAY CONCERT, preceding a service. Schutz's *The Seven Last Words of Christ on the Cross,* and portions of Bach's *St. John Passion.* Gwendolyn Toth directs vocal and instrumental soloists, the latter performing on original instruments. St. Stephen of Hungary Church, 414 E. 82nd St., at 2. Free.

MARIE BOGART, soprano/**MARSHALL WILLIAMSON,** organist. "A Little Good Friday Night Music," including sacred works and operatic selections by

Bach, Brahms, Hovhaness, Menotti, Mozart, Poulenc, Rossini. Also works sung by the Choir of First United Methodist Church of Hopatcong, N.J., Robin Richter director. Rutgers Presbyterian Church, 236 W. 73rd St., at 7:30. Donation.

CHURCH CHOIR, Eugene McCoy director; soloists John Macurdy, Charles Anthony. Stainer's *The Crucifixion*. Brick Presbyterian Church, Park Ave. at 91st St., at 12:15 noon. Offering.

OUTRAGE, go-go funk/**SIRIUS,** guitarist Ronnie Drayton and quintet (debut); avant-garde black rock. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

NATALIE LAMB, vocalist. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

MATT JONES/LEROY LESSANE— Benefit for New York City Friends of *Clearwater*. Town House on the River, 145 Columbia Heights, Brooklyn (718-996-3154), at 8. $6.

Saturday, April 6

THE CHORAL CELEBRATION OF BACH—Male Choir and Orchestra of St. Luke's, John Nelson conductor; the American Boychoir; John Aler, Jorma Hynninen, Sylvia McNair, Paul Esswood, Chris Merritt, John Cheek. Bach's *St. Matthew Passion*. Carnegie Hall at 7:30. $12–$20.

NEW YORK PHILHARMONIC—See 4/4.

"SEVEN LAST WORDS OF CHRIST," by Haydn. Choirs, with the Composers String Quartet. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6922), at 5. Free.

MUSME, Spanish singer. Carnegie Recital Hall at 8:30. $8.

WHITE EAGLES—Mardi Gras Indian/Black Carnival Association "tribe." Indian Afro-New Orleans music. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

AL DI MEOLA, jazz. Town Hall at 8. $13.50, $15.50.

DOUGLAS EWART & THE INVENTIONS CLARINET CHOIR—New music. Alternative Museum, 17 White St. (966-4444), at 8. $8.

LYNNE ANDERS, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JAMES R. LAWSON, carillonneur. Transcriptions of chorales from the *St. Matthew* and the *St. John* Passions by Bach. Riverside Church, the Drive at 122nd St., at noon. Free.

Sunday, April 7

THE CHORAL CELEBRATION OF BACH—Male Choir and Orchestra of St. Luke's, John Nelson conductor; the American Boychoir; Elly Ameling, Kathryn Bouleyn, Paul Esswood, John Aler, John Cheek. Bach's B-minor Mass. Carnegie Hall at 7:30. $12–$20.

ALEXANDER SCHNEIDER AND FRIENDS—The violinist is joined by violinist Isidore Cohen, violist Steven Tenenbom, and cellist Laurence Lesser. String-quartet version of Haydn's *Seven Last Words of Christ on the Cross*. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

HEINZ HOLLIGER, oboist. Town Hall at 2. $4–$6.

THE QUADRO BAROCCO—Works by Bach, Handel, Scarlatti. Carnegie Recital Hall at 2. $7.50–$10 contribution to Friends of Central Park's Camperdown Fund (580-7213).

DAVID HOLLAND, jazz bassist/**LOIS VIERK,** electronics and Japanese flute/**MIKEL ROUSE BROKEN CONSORT,** western and world music. The Kitchen, 59 Wooster St. (925-3615), at 3. $6.

EAST HARLEM BOYS CHOIR—Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 3. Free.

"THE FOUR SEASONS"—*See 4/4. Today at 4.*

CONCERTS IN CHURCHES—Note: as this is Easter Sunday, this listing is only a sampler of the fine music that will be a part of many church services in town. The non-service programs mentioned here are those we had knowledge of as we went to press. . .Bach Vespers, Holy Trinity Bach Orchestra and Choir, Frederick Grimes conductor; organist Nancianne Parrella. Bach's *Easter Oratorio* and Sinfonia from Cantata 29. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . .Easter Day concert by the New Philharmonia of Riverside, the Choir, George Rothman conductor; organist John Walker. Bach's *Easter Oratorio*, Barber's *Toccata Festiva*. Riverside, the Drive at 122nd St., at 4. Free. James R. Lawson plays the carillon at 8:30 a.m., 10:35, 12:15, and 3; the last program includes works by Barber, Van den Broeck, Gowens, Barnes, Bach. . .Choir, Metropolitan Brass Quartet, James Litton conductor; organist William K. Trafka. Music for choir and brass by Vaughan Williams, Casciolini, Byrd, Stanford. St. Bartholomew's, Park Ave. at 51st St., at 4. Offering. . .Bach Chamber Orchestra, harpsichordist Gerald Ranck. Bach's Brandenburg Concerto No. 5, and Harpsichord Concerti in g, A, and d. St. John the Divine, Amsterdam Ave. and 112th St., at 3. Free.

Monday, April 8

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE—Beethoven's Serenade in D, Op. 8, for violin, viola, and cello; Hamilton's *Sea Music*, for clarinet and string quartet; Mozart's Divertimento No. 15, K. 287, for five strings and two horns. Alice Tully Hall at 8. $8–$12.

BEVERLY SOMACH, violinist, with pianist Jonathan Feldman. Stravinsky, Szymanowski, Bach, Poulenc, Saint-Saens. Merkin Concert Hall at 8. $9.

A 20TH-CENTURY MUSICAL EXTRAVAGANZA—Pianist Gilbert Kalish, cellist Joel Krosnick, percussionist Gordon Gottlieb. Four-hour concert; New York and world premieres by Wuorinen, Wernick, Martino, Crumb, Shapey, Baker. Symphony Space at 8. $6.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; flutist Jeanne Baxtresser, violinist Mi Dori, soprano Marvis Martin. C.P.E. Bach's Flute Concerto in D, second and third movements; finale from Bruch's Violin Concerto No. 1; and works by Charpentier, Mozart, Bonds, Weber, Bach, Beethoven,, Williams, Mahler, and Handel. Abyssinian Church, 132 W. 138th St., at 8.

ELIZABETH DOLIN, cellist (N.Y. debut), with pianist Cheryl Tschanz. Brahms, Lomon (premiere), Debussy, Prokofiev, Chopin. Carnegie Recital Hall at 8. $7.

LUDWIG STREICHER, double-bassist, with pianist Astrid Spitznagel. Works by Bruch, Leitermayer, Bottesini; also a free arrangement by Streicher, "a feverish dream." Horace Mann Auditorium, Columbia U., 120th St. and Broadway, at 8. $8 donation.

TRITONE WOODWIND TRIO—Works by Haydn, Arnold, Beethoven. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ALBERT SINGERMAN, pianist. Lincoln Center Library at 4. Free.

Tuesday, April 9

NEW YORK PHILHARMONIC—See 4/4. Tonight at 7:30.

DOUGLAS WM. WALTER, marimba and vibraphone, with pianist Margaret Marsh, double-bassist Doug Weiss. Poulenc, Falla, Newman, McDermott. Carnegie Recital Hall at 8. $7.

YEHUDA HANANI, cellist/**ANN SCHEIN,** pianist. Schumann, Busoni, Debussy, Bartok, Brahms. Merkin Concert Hall at 8. $7.50.

JUILLIARD STRING QUARTET—Martino's String Quartet (premiere); Lerdahl's First String Quartet; Fine's String Quartet. Juilliard School, Lincoln Center, at 8. Free (874-7515).

TWENTIETH-CENTURY MUSIC GROUP, Charles Wuorinen guest artist. Webern, Stravinsky, Boulez, Crumb. Symphony Space at 8. $3.

ENDELLION STRING QUARTET—Mozart's Quartet in B-flat, K. 458; Bartok's Quartet No. 3; Beethoven's Quartet No. 14, Op. 131. 92nd Street Y at 8. $5.50, $7.50.

DUNCAN STEARNS, pianist. Alice Tully Hall at 8.

RONDI CHARLSTON, soprano. Mozart, Argento, Mompou, Turina, Rodrigo. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA ORCHESTRA OF NEW YORK, Eve Queler conductor. Lincoln Center Library at 4. Free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 4/1 at 8: Berg's *Lulu*, Levine conducting; with Migenes-Johnson, Lear, Riegel, Sooter, Mazura, Carlson. 4/2 at 8: Puccini's *Tosca*, Sinopoli conducting; with Behrens, Popov, MacNeil, Malas; 4/3 at 8: Verdi's *Rigoletto*, Santi conducting; with Blegen, Quilico, Raffanti, I. Jones, Clark, Macurdy. 4/4 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with R. Alexander, Martin, Tyler, Mosley,

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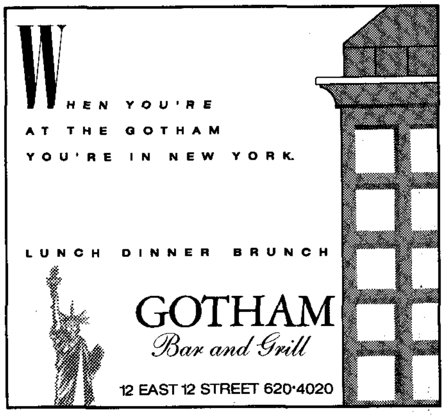

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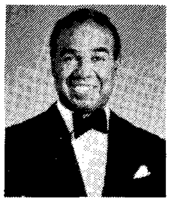

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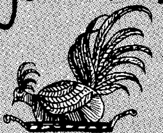

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MUSIC & DANCE

Thacker, Thompson, Arnold. 4/5 at 8: *Tosca;* same as 4/2. 4/6 at 2: *Rigoletto;* same as 4/3 (broadcast on WQXR). 4/6 at 8: *Lulu;* same as 4/1. 4/8 at 7: Wagner's *Parsifal,* Levine conducting with Rysanek, Vickers, Estes, Moll, Meredith, Robbins. 4/9 at 8: Berg's *Lulu,* Levine conducting; with Migenes Johnson, Lear, Riegel, Sooter, Mazura, Carlson. 4/10 at 8: Puccini's *Tosca;* Sinopoli conducting; with Stapp, Domingo, Glossop, Tajo. 4/11 at 7: *Parsifal;* same as 4/8, except Clark for Estes. 4/12 at 8: *Rigoletto;* Santi conducting, with Peters, Aldo Protti (debut), Raffanti, I. Jones, Clark, Macurdy. 4/13 at 2: *Lulu;* same as 4/9 (broadcast, WQXR). 4/13 at 8: *Tosca;* same as 4/10.

Other

DIDO AND AENEAS, by Purcell. National Chorale Soloists, Martin Josman conductor. Merkin Concert Hall, 4/3 at 8. $10–$30.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 4/7: Lehar's *The Merry Widow.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

Dance

Martha Graham Dance Company
At the New York State Theater

April 2–21. $4–$27. 4/2 at 7: *Diversion of Angels, Errand Into the Maze, Song* (world premiere), *The Rite of Spring.* 4/3 at 8: *Diversion of Angels, Errand Into the Maze, Circe, Episodes.* 4/4 at 8: *Appalachian Spring, Cortege of Eagles, The Owl and the Pussycat.* 4/5 at 8: *Judith, Song, The Rite of Spring.* 4/6 at 2: *Diversion of Angels, Frontier, Circe, The Owl and the Pussycat.* 4/6 at 8: *Circe, Errand Into the Maze, Song, Episodes.* 4/7 at 2: *Appalachian Spring, Diversion of Angels, Errand Into the Maze, The Owl and the Pussycat.* 4/7 at 7: *Diversion of Angels, Errand Into the Maze, Song, The Rite of Spring.* 4/9 at 8: *Diversion of Angels, Frontier, Night Journey, Cortege of Eagles.*

Feld Ballet
At the Joyce Theater

April 3–May 12. $20. 4/3 at 7:30: *A Footstep of Air, Against the Sky* (premiere), *The Jig Is Up.* 4/4 at 8: *Play Bach, Adieu, The Jig Is Up.* 4/5 at 8: *A Footstep of Air, Against the Sky, Intermezzo No. 1.* 4/6 at 8: *The Envelope* (premiere), *Caught, Adieu, Straw Hearts.* 4/7 at 2: *The Envelope, Caught, Intermezzo No. 1, A Footstep of Air.* 4/7 at 7:30: *Play Bach, Against the Sky, Straw Hearts.* 4/9 at 8: *The Envelope, Caught, Over the Pavement, Straw Hearts.*

Other

PILAR RIOJA—Spanish dance in several moods and styles. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). Thru 4/28. 4/2 at 8, 4/6 at 3 and 8: *Sprite;* 4/3, 4 at 8, 4/7 at 7: *Cascabel;* 4/5 at 8: *Duende.* $15, $20.

KAROLE ARMITAGE—Premiere of "-p=dH/dq," a collaboration with composer David Linton and designer Charles Atlas. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/5, 6, 12, 13, 19, 20 at 11 p.m.; 4/7, 14, 21 at 8. $7.

BLACK PEARL DANCERS—Off Center Theater, 436 W. 18th St. (929-8299). Thru 4/7: Fri. at 8:45, Sat. at 9:15, Sun. at 4:45. $5.

MIMI GARRARD DANCE THEATRE—Guest artist is Cathy Ward. New and repertory works. Marymount Manhattan Theater, 221 E. 71st St. (674-6868). 3/4, 5, 6 at 8. $8.

MOVEMENT RESEARCH—Diane Torr and Robin Feld. Ethnic Folk Arts Center, 179 Varick St. (620-4083). 4/6, 7, 8 at 8:30. $6.

RAYDIATION DANCE THEATRE—"No More Metaphors" and "Joint Custody," by Stephanie Harris and Herbert Hack; "Awacian Mir," by Joannie Anderson. Cunningham Studio, 55 Bethune St. 4/6 at 8. $5.

PHYLLIS LAMHUT DANCE COMPANY—*Klein Kunst,* with music by Ben Hazard. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/4–6 at 8; 4/7 at 3. $7.

RIVERSIDE DANCE FESTIVAL—Rondo Dance Theatre, with works by Humphrey, Maslow, Tamaris, Louis, Bettis: 4/2, 3, 4 at 8. Riverside Church, the Drive at 122nd St. (864-2929). $7.

SUSAN MENDELSOHN/JEFF RAHEB—Dance and live music, in two new pieces for ten dancers. St. Clement's, 423 W. 46th St. (989-1763). 4/7 at 7. $5.

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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—This year's new edition stars animal trainer *Gunther Gebel-Williams and his family, Sabu and the* Flying Espanas, aerialists Satin and the Franconi Duo, the Posso Brothers, Reinand's Chimpanzees, and the Braun Family Dogs, along with a mysterious unicorn and dozens of lively clowns. At Madison Square Garden 4/3–6/2 (564-4400). $6.50–$12, with children half-price at some performances. 4/3 at 1:30, 7:30; 4/4 and 4/8–13 at 10:30 a.m. and 2:30; 4/5, 6, 13 at 10:30, 2:30, 7:30; 4/7, 14 at 1, 5:30.

LIBERACE—Younger than springtime and twice as much fun, the "Prince" of pianists returns in one of his fabulous cars and in several of his spangled outfits to Radio City Music Hall, where he'll be in charge 4/4–21. Naturally the Rockettes will be there too, and the Dancing Waters will be splashing away. Liberace promises two things: a celebration of Chopin, and all-new costumes—did you know he never repeats one in the same city? Show times: 4/4 at 7:30; no show 4/5; 4/6–9, 11, 16, 18 at 2:30 and 8; 4/12, 13, 17, 19, 20 at 8; 4/14, 21 at 2:30. Matinees, $17.50, $22.50; evenings, $20, $25 (757-3100).

THE VIOLENT UNIVERSE—The current sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-1300) is narrated by Vincent Price and examines such phenomena as black holes, exploding galaxies, and the birth of our own solar system. You also visit stars, including the sun, and watch the blast of a supernova. Thru June 24, weekdays at 1:30 and 3:30, weekends hourly between 1 and 5.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thurs. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

SOUTH STREET VENTURE—The story of the seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $3.75; to 12, $2.50.

Tours

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Discover New York walking tour: "Harlem Highlights," including Striver's Row, the Apollo, Alexander Hamilton's home; 4/6, 7, 20, 21 at 2; meet at Harlem State Office Bldg., near Adam Clayton Powell Jr. Blvd. and 125th St.; $8. Behind the Walls: How Buildings Work: 4/2 at 12:30, 127 John St. $8.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 4/1 at 3, tea at Windows on the World; $18. 4/3 at noon, "The Hotel Chelsea: A Sanctuary for the Artistic and Literary Community," tour led by hotel director Stanley Bard, includes visits with some of the artists-in-residence; $13. 4/3, 9:30 a.m.–3 p.m., "Inside Wall St.," including the Federal Reserve Bank and the Stock Exchange; $10. Meals not included in price.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825) 4/6, Inwood Park, Manhattan. 4/7, Alley Pond Marsh, Queens.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 4/6, New Jersey horse farms. 4/7, Long Island North Shore.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (226-1426). Mon.–Fri. at 10 a.m. $5.

HARLEM SPIRITUALS—(275-1408). Gospel and Spirituals tour, Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30–midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): 4/4 at 6 p.m., an evening walk in Alley Pond Park, to the Turtle and Decodon Ponds. Meet at 67th Ave. and 233rd St., Bayside; $2. A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Wed. and Fri. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 3/30 at 2:15, an early-spring walk to look for wildflowers and butterflies. A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN PARK RANGERS—Tours and workshops; free unless noted. **Bronx**: 4/6 at 11 a.m., meet at the golf house, Van Cortlandt Park South entrance, for a trek along the Old Croton Aqueduct (548-788). 4/6 at 1, meet at the Crotona Boathouse (589-0096), for a slide show on little-known facts about insects and amphibians . . . **Brooklyn** (718-856-4210): 4/6 at 1, meet at Myrtle Ave. and St. Edwards Pl., for a historical view of Fort Greene Park . . . **Manhattan** (379-3091): 4/6 at 2, meet at Ave. A and 7th St., for a tour around the East Village's Tompkins Square area. 4/7 at 2, meet at Belvedere Castle, south of the Great Lawn near 79th St., Central Park, to look for signs of spring . . . **Queens** (718-699-4204): 4/6 at 1, an Easter "eggsploration" for animals hidden in their habitats; must reserve for this one . . . **Staten Island** (718-442-1304): no tours this weekend.

Sports

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 4/2 at 8:05, vs. Pittsburgh. 4/9 at 8:05, vs. New Jersey. . .**Rangers**, at Madison Square Garden (564-4400). $8-$19. 3/26 at 7:30, vs. Pittsburgh. 4/2 at 7:30, vs. Philadelphia. End of regular-seaon play.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 4/4 at 9, vs. Atlanta. 4/9 at 9, vs. Detroit. 4/12 at 9, vs. Cleveland.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 4/3, the Ashley T. Cole. 4/5, the Bed o' Roses. 4/6, the Gotham.

Children

EASTER EGG ROLL—Central Park Great Lawn, near 80th St. and Fifth Ave. 4/6 at noon, for ages 6–13. Rain date, 4/13.

MINI CIRCUS, by Bond Street Theatre Coalition, with jugglers, mimes, clowns, and a parade. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980), 4/6 at 1. $2.50.

PEPPI & THE POP-UP DRAGON—Penny Jones & Co. Puppets. Gimbels, Broadway at 33rd St. (564-3300). 4/8–13 at 11:30, 12, 12:30, 1. Free.

MORE AESOP'S FABLES, by Rainbow Puppet Works, and a visit from the Dippsy-Doodle Easter Bunny. Washington Square Church, 133 W. 4th St. (924-4544). 4/6 at 2:30. $3.

CINDERELLA: UPDATE!—On Stage, Children! with audience participation and music. Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 5/18; also 4/9, 10, 11, at 1 and 3:30. $3, adults $4.

HOLIDAY MAGIC—The Poko Puppets in "Aesop's Fables." Murray Lerner Auditorium, Dreiser Community Center, 177 Dreiser Loop, Bronx (671-7777), 4/8 at 1. $4.

BRONX ZOO CHILDREN'S ZOO—Over 200 inhabitants live here and hold open house daily, 10–5. Bronx River Pkwy. at Fordham Rd. (367-1010). 75 cents, adults $1. The Zoo itself: Fri.–Mon.$1.25 and $3; free, Tues.–Thurs.

THE LAND OF OTHERWISE—A Norwegian story, by Tor Aage Bringsvaerd, about Andy and Kari and their adventurous journey. Echo Stage, 120 W. 28th St. (807-8696). Sat. and Sun. at noon thru 4/21. $4.

PAPAGENO PUPPET THEATER—Sat. and Sun. at 1, "Cinderella." Sat. and Sun. at 2, "Little Red Riding Hood." West Side Y, 5 W. 63rd St. (663-0267). $2.50.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 4/6 at 1:30, "Victoriana . . . a Ragtime Revue by the Gingerbread Players. $2.50 . . . Following at 2:40, "Please Touch," a hands-on demonstration in a 17th-century Dutch room; $1. More Puppet Festival programs during holiday week, 4/8–12.

HANSEL AND GRETEL—Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation, and Peter Cottontail will make an appearance during the holiday period; special Easter schedule: 4/5–12, shows at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 4/6 at 11 a.m. and 2 p.m., David Marquis in "The Old Sea Captain." 4/8 at 11 and 1, Allynn Gooen in "The Missing Matzaball." 4/9 at 11 and 1, Bob Conrad and "The Magic of Easter." $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 4/6 at 1, "Blooming Buds," a tree walk and microscope workshop with Princess Belva. Free, but must reserve.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon. Weekend family programs focusing on a theme related to the collections, with films, workshops, slide talks; 4/6, 7: Spring Celebrations in Art. Evening gallery talks, Tues. at 7; 4/2: the artist Francisco de Goya. Free with museum admission. Full schedule available at the museum.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends and spring-holiday week 4/9–12, $3, adults $2; weekdays, $2 and $1. Exhibits: Thru 4/6, "Mothers and Daughters"—paintings by Tzuko Fujii and her daughter, Oi Sawa."Color and Light"—*prisms, shadow wall*, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books. Note: Museum closed Easter, 4/7. 4/6 at 1:30: parent-child workshops at 1:30 and 3, in "The Intercultural Egg." Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: Children's art, works from a program at P.S. 35 by artist Robert Bunkin. "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. "Soundtracks". . .Fri. at 1:30, storytelling for 3-5-year-olds. Note: the museum is closed Easter Sun., 4/7. 4/5 at 1:30 and 3, singer Tony Soll presents "Dolphins, Dinosaurs, and Dreams." 4/6 at 1:30, help Felicia Tedesco celebrate Nature's rebirth by creating a soundful mobile; take objects from home to work with. 4/8 at 1:30 and 3, Hannabelle the Clown in "Clownsounds." More programs next week, too. Free with museum admission.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family. 4/7, "The Portrait," mixed-media fun. Free.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CHRISA'S—76 Fulton St., 964-4136. Casual. Greek. Spcls: stuffed shrimps, mixed-grill, moussaka, fresh fish daily. Res. nec. L & D Mon.-Fri. 11:30-9:30, Sat. to 8:30, Sun. to 7:30. **(I)** No Credit Cards.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M-E)** **AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D Mon.-Sat. 6-11. Prix fixe for L & D. Private parties for 50-150. Free D parking after 6. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American-Continental. Spcls: baby-back ribs, fresh fish daily. Res.sug. L Mon.-Fri. 11-3. Buffet Br Sun. 11:30-3:30. D daily 5-11. D & dancing Fri.-Sat. 8-midnight. Private parties. Ent. **(M)** AE, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.**, 787-1110. **(I)** AE.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Sat. eves., & Br Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

CHARLIE MA—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. **(I)** AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French-Country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.-Fri. 9-11. Br Sat.-Sun. 9-5. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. Ent. **(I-M)** AE, MC, V.

DE MERRY—142 W. 10th St., 242-3207. Casual. French country. Spcls: coq au vin, red snapper with Provencale sauce, confit de canard. Res. sug. D daily 6-11:30. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. **(M)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 5-10. Private parties for 35-40. **(M)** AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M) AE, CB, DC, MC,V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M) AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, *broiled seafood platter, lobster ravioli. Res. sug.* L Mon-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon.,Wed.-Sun. noon-11 p.m. Closed Tues. **(M)** AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, Florida grouper with black beans, breast of chicken with two mustards, creme caramel. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SIDO—305 Avenue of the Americas, nr. Bleecker St., 242-5959. Casual. Mediterranean. Spcls: Sido mazza, couscous, seafood. Res. sug. L Mon.-Fri. 11:30-3. D daily 5 - midnight. Private parties for 60. **(I-M)** AE, MC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. **(M)** AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M) AE, DC, MC, V.**

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern-Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. 4-9:30. Private parties for 25. **(M) AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. **(M)** AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-midnight. **(M) AE, DC, MC, V.**

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15-700. Dancing. **(E)** AE, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. *(John Drew Barrymore's former townhouse.)* Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Northern Italian. Spcls: agnolotti in walnut sauce, striped bass albrodetto, stuffed rack of veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Private parties for 80. Closed Sun. **(M)** **AE, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. **(M)** AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. **(I)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. **(M)** **Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. Continental. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Tues.-Sat. Free valet parking after 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. **(I-M)** AE, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Tues.-Fri. noon-3. D Tues.-Fri. 5-11, Sat. from 4:30. Closed Sun. & Mon. **(M)** AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat.

11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CAROLINA—355 W. 46th St., 245-0058. Dress opt. American. Spcls: barbecue ribs, crabcakes, penthouse chili. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. 3:30-8. Late B Sun. 11:30-3:30. Private parties for 30-40. **(M)** MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. **(I-M)** AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(I)** **No Credit Cards.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 997-9494. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11-4:30. D daily 4:30-11. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda—60 E. 54th St.**, 758-5560. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M)**. **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. 11:45-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E)** **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-

11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. **(E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

DIECI X—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Northern Italian. Spcls: veal giardino, penne alla vodka, supreme di pollo toscana. Res. sug. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. **(M)** AE, MC, V.

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, charcoal grilled swordfish, chicken potpie, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. After theater D Mon.-Thurs. 10:30-12:30. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** *Formal. Continental-French. Spcls: duckling* ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. *Casual. Regional American. Spcls: seafood sal*ad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms and pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HISAE WEST—20 W. 72nd St., 787-5656. Casual. Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, chocolate cake with hazelnut flour and honey. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. **Conservatory:** Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, *marinated & grilled baby chicken* with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana, Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I).** AE, DC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. **Also Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 5-11. Br Sun. noon-3. Ent. nightly. **(M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon., Jorge Andre. Tues.-Thurs., Hortense Gomez & Co. Fri.-Sat., Kenia and Combo. Sun., Thelma Richter. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 4/1, Jam session with trumpeter Ted Curson. 4/2-7, Nancy Wilson. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 4/1, John Giorno Band and Frank Maya. 4/5, 6, Pieces of a Dream. 4/10, 11, Aztec Camera. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 4/1-6, Hank Jones with Red Mitchell. 4/7, Red Mitchell. 4/8-13, Hilton Ruiz. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 4/1, Keisha St. Joan and Vic Juris. 4/2, Julie Kohl and Bill Frisell. Music from 9:30. AE,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 4/6, jazz pianist John Bayless plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 4/6, Plywood String Band Dance Party. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 4/7, Mike Le Donne Quintet. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/1,8, Les Paul Trio. 4/1-7, The Kingston Trio. 4/9-15, Johnny Griffin Quartet. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/2, Tony Bird; Raun MacKinnon; The Usual Suspects. 4/4, Cathy Winter. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/1, Dom Minasi with Ron McClure. 4/2-4, Kirk Lightsey. 4/5,6, Rahn Burton with Hakim Jami and Jimmy Ponder. 4/7,8, Richard Carr with John Baboian and Mark Pucci. 4/9-11, Mike Longo with Ben Brown. **Upstairs:** 4/4 at 8:30 ,Meredith D'Ambrosio followed by Mary Denise Bentley from 'Dreamgirls' at 10:30. 4/5 at 10, The Gail Boggs Show with Brenda Madison. 4/6 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220.Thru April: Wed.-Sun., 10 to 3 a.m., vocalist Alicia Sherman, pianist Peter Madson, bassist Phil Bowler. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Sun., 5-10, singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. 4/2-6, pianist Fred Hersch with Marc Johnson on bass. Music Tues.-Sat. from 9:30 p.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 4/1,8, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabackin. 4/2-6, Joe Farrell. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. *Off-beats,* starring Arthur Siegel, Tony Lang, and Janelle Hutchison, Tues.-Sat. at 9:30 & 11:30. Mon., New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 4/1,8, Paul Winston. 4/2,7, John Weiss. 4/3,10, Phoebe Legere. 4/4,5, Wendy Luck. 4/6, Dorothy Stallworth. 4/9, Rebecca Kaine. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Mon. & Wed., Robert Sheer Jazz Duo. Tues., singer-pianist Artur Santana. Thurs., Danny Mixon and Lyle Atkinson Jazz Duo. Sun., jazz-pianist Edward Marks. Music from 9 p.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Thurs., ragtime pianist Carolina Short. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dancing. 4/1, Mazzarin. 4/3, Dorongos. 4/4, U.T.F.O. 4/5, The Bongos. 4/6, Pretty Poison. 4/16, Los Lobos. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 4/1, Jens Wendelboe & His N.Y. Big Band. 4/2, Febop. 4/3, Myno Jackson. 4/5,6, Didier Lockwood. 4/10, at 10 & midnight, the Anne Pollack Quartet, with guest Carmen Lundy. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/3, Lou Rudolph. 4/4, Curious Gift. 4/5, Heartbreak Hotel; Tabula Rasa. 4/6, Take II. 4/10, Day Breakers. 4/11, Kat Lane. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 4/2-7, Benny Golson; Art Farmer Jazztet. 4/9-14, Abbey Lincoln and Archie Schepp. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 4/2-13, *Ain't No Mountain High Enough,* a revue based on the Motown Sound, starring Alyson Williams; Tues.-Sat. at 9 & 11. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. Shows from 9 p.m. 4/1, Loup Gurou Zydeco. 4/2, Rocky Jr. and Marked Deck. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/1, Paquito d'Rivera & Quintet; Louie Ramirez/Reya de la Paz. Guest is Arthur Blythe. Music from 9 p.m. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 4/1,8, pianist Jim Roberts with Brian Torff on bass. 4/2-6, pianist Hilton Ruiz with Major Holley on bass. 4/7, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 4/1, Rick Danko, Richard Manuel and Garth Hudson. 4/2-4, The Strawbs and Lindisfarne. 4/8, The Drifters. 4/9,10, The Radiators. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 4/2-7, comedienne Carol Leifer with Tommy Koenig, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/1-6, comedians Richie Gold, Danny Curtis, Joe Vega and Garry DeLena, Mon.-Thurs., 9 & 11:15; Fri., 9 & 11:30; Sat., 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat., 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Devlin and juggler Tony Duncan. Sat., magicians Imam and Steve Rodman. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4 p.m.-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. 4/4,11, at 10 & 11, The East 13th Street Band featuring Larry Rivers. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 4/1-5/25, the Glen Covington Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 4/3, Azymuth. 4/4, Johnny Ventura. 4/5, 6, 12, 13, Loremil Machado and the Sarava Bahia Band. 4/7, Lloyd McNeil & Afro-Brazilian Sextet. 4/10, 11, Toure Kunda. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...*Hollywood Opera,* a musical lampoon of the great Hollywood movies, featuring Camile Saviola, Mary Cleere Haran and Perry Arthur, Wed.-Sat at 9... Collins and Friedman, Thurs.-Sat. at 11. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 4/1-6, singer Maureen McGovern, Mon.-Thurs. at 8:30, Fri.-Sat. at 8, followed by impressionist Charles Pierce, Tues.-Thurs. at 11, Fri.-Sat. at 10 & midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 4/6, Bertram Ross with John Wallowitch, Tues.-Thurs. at 10, Fri.-Sat. at 9 & 11. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 4/14, Jack Morgan and the Russ Morgan Orchestra play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** 4/2-5/4, singer-pianist Steve Ross returns, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. 4/2-6/29, singer Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m. Earl Rose plays Mon. 8-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 4/13, Woody Herman and His Woodchoppers present 'Jazz Cabaret,' Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy Goldstein plays Thurs.-Sat. from 7:30. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Coren alternates with Rick Jensen every Tues.-Sat. from 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/1,8, Anita Hollander; Bruce Barton. 4/2,3, Bernard Granville; Elizabeth Aiello. 4/4, Bernard Granville; Pamela Issacs. 4/5, Jeffrey Essmann; Tracey Morse. 4/6, Bad Attitudes; Clay Coury. 4/9, Sabre; Judy Milstein. No credit cards.

FERRANTE—1294 Third Ave., bet. 74-75th Sts., 535-3416. A new classic Italian restaurant with pianist-composer Artie Schroeck performing nightly from 11 p.m.-4 a.m. Cabaret-singer Sara Krieger joins Artie on Fri. & Sat. from 10 p.m. AE, CB, DC, MC, V.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 4/2-6, City Light Orchestra. 4/9-13, 16-20, Dick Wellstood. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

JOLSONS—400 W. 42nd St., 564-0004. Continental-American restaurant featuring singer-pianist Katherine Sylvestri every Mon.-Wed. 7-midnight, Scott Berry takes over Thurs.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

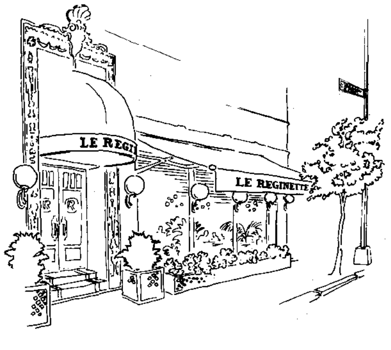
THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE,DC.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 4/1-3, pianist Rebecca Kane. 4/4-7, pianist Joel Forrester with Dave Hofstra on bass. Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.



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RADIO HIGHLIGHTS

Wed., April 3

:00/WNCN—Haydn: ym #93 in D; **Bizet:** armen Suite.

/NYC—Schuller: Qt for ouble Basses; **Kulaks:** *ivertimento.*

:04/WQXR-AM/FM— *Vejvanovsky:* Serenade in ; **Holst:** "Jupiter, the Bringer of Jollity" from he Planets; **Bizet:** March nd Danse Bohemienne rom The Fair Maid of Perth.

:00/WNCN— **rancisque:** Lute Dances: Courante; **Bach:** French uite #5 in G.

:00/WNCN—Debussy: Pour le piano suite; **Mozart:** Sym #32 in G, "Overture in the Italian Style."

7:00/WNYC—Elgar: Froissart Ov; **Hanson:** Lament for Beowolf; **Ernst:** Intro, Theme & Variations on "The Last Rose of Summer."

8:00/WNCN—Platti: Sonata for Piano #10 in a; **Liszt:** Malediction for Piano & String Orch.

8:05/WQXR-AM/FM— **Haydn:** Sym #31 in D; **Janacek:** Suite from The Cunning Little Vixen.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With the New York Choral Society. **Mozart:** Sym #40 in g; Cto for Violin #5 in A; Idomeneo: Ov, Marches, Choruses.

WNYC—The Compleat Gilbert and Sullivan. Ruddigore. Simulcast with WNET/Channel 13. With Vincent Price and Keith Michell.

Thurs., April 4

3:00/WNCN—Falla: El Amor Brujo: Ritual Fire Dance; **Wagner:** Die Meistersinger: Prelude to Act 3; **Gershwin:** Cto for Piano in F.

WNYC—Korf: A Farewell; **Kramer:** Music for Piano, #5.

4:04/WQXR-AM/FM— **Debussy:** The Children's Corner Suite; **Handel:** Suite #3 from Water Music; **Granados:** Danza Caracteristica.

5:00/WNCN—Bach: Brandenburg Cto #2 in F; **Gluck:** Orfeo ed Eurydice: Minuet; **Bach:** Duets #1–#4.

6:00/WNCN—Wagner: Good Friday Music; **C. P. E. Bach:** Trio Sonata in a; **Liszt:** Concert Paraphrase on Lohengrin (Prelude to Act 3 and Wedding March).

7:00/WNCN—The Steuben Series. Music of Shakespeare's contemporaries. Broadcast live from the WNCN Performance Studio.

WNYC—Ravel: La Valse; **Franck:** Le Chausseur maudit.

7:03/WQXR-AM/FM— The Emerson String Quartet, live from the WQXR concert theater.

8:00/WNYC—Minnesota Orchestra. **Mozart:** Sym #41, "Jupiter"; **R. Strauss:** Alpine Symphony.

8:05/WQXR-AM/FM— **Bach:** Cantata #211; **R. Strauss:** Macbeth.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. John Rubinstein, host. Leipzig Gewandhaus Orch, conducted by Kurt Masur. **Beethoven:** Sym #4 in B-Flat, Op. 60.

Fri., April 5

3:00/WNCN— **Schumann:** Fantasiestucke, Op. 12, #3 & #4; **X. Scharwenka:** Cto for Piano #2 in c, Op. 56: Finale.

WNYC—Stainer: Crucifixion.

4:04/WQXR-AM/FM— **L. Mozart:** Sinfonia di Caccia in G; **Beethoven:** Grosse Fuge; **Milhaud:** Little Sym #1.

5:00/WNCN—Chopin: Scherzo #1 in b, Op. 20; **Handel:** Water Music: Suite #2 in D.

6:00/WNCN—Haydn: Sym #2 in C; **Lanner:** Die Romantiker, Valse, Op. 167.

7:00/WNYC—The St. Matthew Passion. Nikolaus Harnoncourt directs the Concertgebouw Orchestra and Chorus in this performance (Equiluz, Holl, Auger, Greenawald, Rappe, Van Nes, Langridge, Van Der Meer, Scharinger, Amsterdam Concertgebouw Choir, Boy's Choir of St. Bavo Cathedral).

7:03/WQXR-AM/FM— **Bach:** Violin Cto #4 in D; **Turina:** *Danzas Gitanas.*

8:00/WNCN—Bach: Musical Offering; **Mozart:** Cto for Piano #21 in C; **Telemann:** Sonata for 2 Flutes in b.

8:05/WQXR-AM/FM— **Mozart:** Violin Cto #4 in D; **Bloch:** Cto Grosso #1 for Piano & String Orch.

9:00/WNCN—Saint-Saens: Introduction & Rondo Capriccioso, Op. 28; **Smetana:** Czech Dances I: 2 Polkas.

WQXR-AM/FM— Andrew Lloyd Webber's *Requiem*, with Placido Domingo. Simulcast with WNET-TV.

10:05/WQXR-AM/FM—Detroit Symphony Orchestra. Paavo Berglund, conductor. With pianist Brigette Engerer. **Haydn:** Sym #92 in G; **Saint-Saens:** Piano Cto #2 in g, Op. 22.

Sat., April 6

10:00 a.m./WNCN— **Beethoven:** Sym #8 in F, Op. 93; **Stravinsky:** Petrouchka: 3 Scenes.

10:04 a.m./WQXR-AM/FM—Bizet: L'Arlesienne, Suite #2; **Vivaldi:** Oboe Cto in F; **Borodin:** In the Steppes of Central Asia.

11:00 a.m./WNYC—A *special program of Jewish* liturgical music associated with the holiday.

12:00/WNCN—Mozart: Qt #7 in E-Flat; **Albinoni:** Sonata for Strings & Continuo in g, Op. 2, #6; **Zipoli:** Suite for Trumpet & Orch in F.

WNYC—1984 Salzburg Festival. Vienna Philharmonic. Herbert von Karajan, conductor. **Vivaldi:** The Four Seasons; **Tchaikovsky:** Sym #6 in b, "Pathetique."

12:05/WQXR-AM/FM—Haydn: Piano Sonata #48 in C.

1:00/WNCN—Dukas: The Sorcerer's Apprentice; **Various:** Guitar Works.

2:00/WQXR-AM/FM— Metropolitan Opera Broadcast. **Verdi:** Rigoletto (Blegen, Quilico, Raffnti, Jones, Clark, Macurdy/Santi).

4:00/WNCN—Delius: Sonata for Violin & Piano #2; **Mozart:** Sonata for Piano 4 Hands in C.

5:04/WQXR-AM/FM— **Dvorak:** Waltz #1 in A, Op. 54; *Mozart: Adagio &* Fugue in c; **Liszt:** Transcendental Etude #7, "Eroica"; **Handel:** Arrival of the Queen of Sheba from Solomon.

7:00/WNCN— Anniversary Concert. Robert Casadesus and Pierre Monteux. **Brahms:** Academic Festival Ov, Op. 80; **Mozart:** Cto for Piano #18 in B-Flat.

8:00/WNCN—Artist's Image. Daniel Barenboim, pianist/conductor. **Bizet:** *L'Arlesienne: Suite #1;* **Liszt:** Liebestraum #3; **Mendelssohn:** Duets; **Elgar:** Cockaigne Ov, Op. 40.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Singing Competition in Toulouse, France.

WNCN—Saturday Night Opera. **Wagner:** Parsifal (Vejzovic, Hofman, van Dam, Nimsgern, Moll, Berlin Opera Chorus, Berlin Phil Orch/Karajan).

9:04/WQXR-AM/FM— The Cleveland Orchestra. Erich Leinsdorf, conductor. **Mozart:** Sym #35 in C; **Bruckner:** Sym #6 in A.

9:30/WKCR—Callas Celebration. Stefan Zucker, host. **Bellini:** La Sonnambula (Callas, Monti).

Sun., April 7

9:04 a.m./WQXR-AM/FM—Schubert: Fantasy in f, Op. 103; **Dvorak:** *American Suite;* **Handel:** Organ Cto #1 in B-Flat, Op. 7.

10:00 a.m./WNCN— Classic Guitar. **Paganini:** Cantabile for Violin & Guitar; **Almeida:** Lobiana; **Sanz:** Spanish Dances.

WNYC—Faure: Dolly Suite; **Mozart:** Piano Cto #10.

12:00/WNYC— Chamber Music Society of Lincoln Center. **Mozart:** Divertimento #7 for 2 Horns, Bassoon, Violin, Viola, Cello & Bass in D; **Harbison:** Trio for Horn, Violin & Piano.

1:00/WNCN—Chicago Symphony Orchestra. George Solti, conductor. With pianist Peter Frankl. **Mozart:** Sym #25 in g; Cto for Piano #25 in C; Sym #40 in g.

2:05/WQXR-AM/FM— Italy in Music with George Jellinek. Rossini, Bellini and Puccini—in Church.

3:00/WNCN—Bizet: Jeux d'enfants, Op. 22; **Brahms:** Hungarian Dances #1-#10; **Clarke:** Prince of Denmark March.

3:04/WQXR-AM/FM— New York Philharmonic. Andrew Davis, conductor/organist. With pianist Alicia de Larrocha. **Ravel:** *Alborada del gracioso;* **Falla:** The Gardens of Spain; **Franck:** Symphonic Variations for Piano & Orch.

5:00/WNYC—Andrew Lloyd Webber's *Requiem.* Lorin Maazel, conductor. With tenor Placido Domingo, the St. Thomas Church Choir.

6:05/WQXR-AM/FM— **Handel:** Organ Cto #4 in d, Op. 7; **Telemann:** Don Quichotte Suite.

7:00/WNCN— Anniversary Concert. Sixten Ehrling, Herbert von Karajan, and Ludwig Spohr. **Beethoven:** Coriolan Ov, Op. 62; **Berwald:** Bajadarfesten; **Spohr:** Duo Concertante for 2 Violins in D, Op. 67, #2.

WNYC—A Musical Offering. With Aston Magna. **Haydn:** Baryton Trios #49, #96, #50; **Mozart:** Qt in F for Oboe, Violin, Viola & Cello; **Beethoven:** String Qt #1 in F, Op. 18.

8:00/WNYC—The Los Angeles Philharmonic. Simon Rattle, conductor. With pianist Peter Serkin. **Takemitsu:** *Riverrun for* Piano & Orch; **Mahler:** Sym #10.

8:05/WQXR-AM/FM— Delta Opera House. **Puccini:** Il Tabarro (Tebaldi, del Monaco, Merrill, Florence May Festival Orch/Gardelli); Suor Angelica (Scotto, Cotrubas, Horne, New Phil Orch/Maazel); Gianni Schicchi (Milis, Kalmar, Hungarian State Opera Orch/Ferencsik).

Mon., April 8

3:00/WNCN— **Beethoven:** Sonata for Piano #32 in c, Op. 111; **Ravel:** Bolero.

4:04/WQXR-AM/FM— **Delibes:** Excerpts from Coppelia; **Locatelli:** Cto for 4 Violins, Op. 4; **Rachmaninoff:** Moment Musical #3 in b.

5:00/WNCN— **Telemann:** Cto for Oboe in f; **Pachelbel:** Suite in B-Flat.

6:00/WNCN— **Beethoven:** Romance for Violin #2 in F, Op. 50; **Wagner:** Die Meistersinger: Prelude; **Rossini:** La Gazza Ladra: Ov.

7:00/WNYC—Dvorak: Czech Suite; **Ravel:** Sonatine.

7:03/WQXR-AM/FM— **Mouret:** Suite in D; **Respighi:** Brazilian Impressions; **Copland:** Corral Nocturne from Rodeo.

8:00/WNCN—Bach: Trio Sonata Movement in F; **Beethoven:** Cto for Piano, Violin, Cello & Orch in C, Op. 56.

WNYC—Bach Mondays. From Symphony Space. Selections from the "Well-Tempered Clavier," various cantatas and motets of J. S. Bach, along with pieces by Johann Michael Bach are performed by harpsichordist Colin Tilney, with Pomerium Musices.

8:05/WQXR-AM/FM— **Telemann:** Ov in C; **Mendelssohn:** Piano Cto #2 in d.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Shura Cherkassky, pianist. **Chopin:** Ballade #1 in g; Nocturne in E-Flat, Op. 9, #2; Nocturne in f, Op. 55, #1; Andante Spianato & Grand Polonaise, Op. 22.

9:06/WQXR-AM/FM— The Boston Symphony Orchestra. Seiji Ozawa, conductor. With soprano Kathleen Battle, the Tanglewood Festival Chorus. **Bach:** *Orchestral* Suite #4; Cantata #51; **Poulenc:** Gloria in G.

9:30/WNYC—Bach: Cantata #55; The Well-Tempered Clavier, Book 2—excerpts.

Tues., April 9

3:00/WNCN—Chopin: Cto for Piano #2 in f, Op. 21; **Rameau:** Concert en Sextuor #3 in A.

WNYC—Nielsen: The premiere chamber recordings.

4:04/WQXR-AM/FM— **Elgar:** Froissart Ov; **Strauss:** Emperor Waltz; **Torelli:** Trumpet Cto in D.

5:00/WNCN—Corelli: Sonata for Violin & Continuo in e, Op. 5, #8; **Ricciotti:** *Concertino for* 4 Violins, Viola, Cello & Basso Continuo #5 in B-Flat.

6:00/WNCN—Gebauer: Bassoon Trio in B-Flat, Op. 33, #3; **Lalo:** Norwegian Rhapsody.

7:00/WNYC—Delius: Paris; **Franck:** Prelude, Chorale & Fugue.

7:03/WQXR-AM/FM— **Handel:** Cto Grosso in g, Op. 6; **Brahms:** Ballade #4 in b, Op. 10.

8:00/WNCN—Osian Ellis, harpist, and Tomos Ellis, in recital, live from the WNCN Performance Studio.

8:05/WQXR-AM/FM— **Tchaikovsky:** Souvenir de Florence; **M. Haydn:** Sym in D.

9:00/WNYC—St. Paul Chamber Orchestra. **Revueltas:** Homage to Frederico Garcia Lorca. **Mozart:** Sinfonia Concertante in E-Flat for 4 Winds; **Beethoven:** Sym #6, "Pastorale."

9:06/WQXR-AM/FM— Philadelphia Orchestra. Erich Leinsdorf, conductor. With soprano *Kathleen Battle, mezzo-*soprano Katherine Ciesinki, tenor John Aler, basses John Cheek, Terry Cook, The Philadelphia Singers, Philadelphia Boys Choir. **Bach:** The Passion of Our Lord According to St. Matthew.

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑪ Civic Programming (except Mon)
Mon/Tom and Jerry
Ⓢ Wed/Movie: A Minor Miracle

6:30
② ④ News
⑤ Fat Albert and the Cosby Kids
⑨ Jimmy Swaggart
⑪ Great Space Coaster
Ⓗ Wed/Life on Earth: The First Forests
Thu, Mon/Dot and the Bunny
Fri/The Easter Bunny Is Coming to Town

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America
⑨ 700 Club
⑪ Heathcliff
Ⓗ Tue/Braingames
Ⓢ Thu/An Easter Story
Fri/The Island of Nevawuz
Mon/The Mine and the Minotaur
Tue/Movie: The Ice Pirates

7:30
⑤ Plastic Man
⑪ Scooby Doo
Ⓗ Wed/Fraggle Rock
Fri/Coming Attractions
Tue/The Berenstain Bears' Easter Surprise
Ⓢ Thu/Movie: Yes, Giorgio

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Voltron
Ⓗ Wed/Movie: Sahara
Thu/Movie: The Magic of Lassie
Fri, Mon/Movie: Forbidden
Tue/Movie: Massacre in Rome
Ⓢ Wed/Movie: Romancing the Stone (cc)
Fri/Movie: Reckless Disregard
Mon/Faerie Tale Theatre (cc)

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Superfriends

9:00
② All New Let's Make a Deal
④ Donahue
⑤ Wed–Fri/I Love Lucy
Mon–Tue/Brady Bunch
⑦ Morning Show
⑪ Happy Days (except Mon)
Mon/Smurfs and the Magic Flute
Ⓢ Mon/Waylon Jennings: A Cowboy in London
Tue/Charlie Daniels' Volunteer Jam
Ⓦ Wed/Movie: Spring Break
Thu/Movie: Heads or Tails
Fri/Movie: WarGames
Tue/Movie: Midnight Express

9:15
Ⓦ Mon/Movie: One Wild Moment (subtitled)

9:30
② Anything for Money
⑤ Gilligan's Island
⑨ News
⑪ Wed, Fri/Laverne and Shirley
Thu/Martin: The Emancipator
Tue/Barney Miller
Ⓢ Thu/Movie: It Happened at the World's Fair

10:00
② $25,000 Pyramid
④ Time Machine
⑤ Wed–Fri/Carol Burnett
Mon–Tue/I Love Lucy
⑨ Romper Room
⑪ Wed, Fri, Tue/Odd Couple
Ⓗ Wed/Movie: The Secret Life of Walter Mitty
Thu/Movie: Brainstorm
Fri/Movie: Misunderstood
Mon/Movie: Rare Breed
Tue/Movie: Running Brave
Ⓢ Wed/Movie: Many Rivers to Cross
Fri/Movie: All at Sea
Mon/Movie: To Please a Lady

10:30
② Press Your Luck
④ Sale of the Century
⑤ Wed–Fri/Make Room for Daddy
Mon–Tue/All in the Family
⑦ Comedy Take
⑪ Family
Ⓢ Tue/Movie: The Safecracker

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Wed–Fri/All in the Family
Mon–Tue/The Waltons
⑦ Wed–Fri/Trivia Trap
Mon–Tue/All Star Blitz
⑨ Bewitched
Ⓦ Wed/Movie: Midnight Express
Thu/Movie: The Man Who Knew Too Much (1956)
Fri/Movie: Spacehunter
Mon/Movie: Christine
Tue/Movie: Up This Creek

11:30
④ Scrabble
⑤ Wed–Fri/Rituals
⑦ Family Feud
⑨ I Dream of Jeannie
⑪ Best Talk in Town
Ⓗ Mon/Little River Band in Australia
Ⓢ Thu/Waylon Jennings: A Cowboy in London
Fri/An Audience With Mel Brooks

12 NOON
② Body Language
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Wed/Movie: The Earthling
Thu/Movie: American Hot Wax
Fri/Movie: Hurricane
Tue/Not *Necessarily* Sniglets
Ⓢ Wed/Movie: Racing With the Moon
Mon/Movie: Running Brave

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/Movie: The Devil and Daniel Webster (1941). James Craig, Walter Huston.
Thu/Movie: Demetrius and the Gladiators (1954). Victor Mature, Susan Hayward. Caligula searches for Christ's robe.
Fri/Movie: Renewal (1978). Dan Haggerty.
Mon/Movie: Bad Day at Black Rock (1955). Spencer Tracy, Robert Ryan. Small western town with something to hide.
Tue/Movie: Seven Seas to Calais (1963). Rod Taylor, Keith Michell.
Ⓗ Mon/Braingames
Tue/Movie: The Pursuit of D. B. Cooper
Ⓢ Thu/Movie: Last Plane Out
Fri/Movie: The Ice Pirates
Tue/Movie: The Dark Crystal

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Alive and Well (except Tue)
Tue/Tic Tac Dough
Ⓗ Mon/Movie: Twilight Zone—The Movie
Ⓦ Wed/Movie: Bells
Thu/Movie: Somewhere, Tomorrow
Fri, Tue/Movie: Breathless (1983)
Mon/Movie: Local Hero

1:30
② As the World Turns
⑨ Tue/Baseball: Mets vs. Cardinals. Home opener, Mets 25th season.
Ⓗ Thu/Video Jukebox

2:00
④ Another World
⑤ News Headlines
⑦ One Life to Live
⑨ Joker's Wild (except Tue)
⑪ Fri/Tom and Jerry
Mon/Baseball: Yankees vs. Boston Red Sox. Opening day!
Ⓗ Wed/Movie: Lone Wolf McQuade
Thu/Movie: Local Hero
Fri/Warning: May Be Hazardous to Your Health
Ⓢ Wed/Movie: Splendor
Mon/Movie: Many Rivers to Cross
Tue/Movie: The Ice Pirates

2:15
⑤ Popeye

2:30
② Capitol
⑨ Tic Tac Dough (except Tue)
⑪ Superfriends (except Mon)
Ⓗ Fri/Movie: Harry and Son
Tue/Movie: Hurricane
Ⓢ Thu/Dot and the Bunny
Fri/Movie: The Dark Crystal

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Dating Game (except Tue)
⑪ Wed–Fri/Children's Theatre
Tue/Robot Man
Ⓗ Mon/Movie: Blue Skies Again
Ⓦ Wed/Movie: Spring Break
Thu/Movie: Heads or Tails
Fri/Movie: WarGames
Mon/Movie: One Wild Moment (subtitled)
Tue/Movie: Midnight Express

3:30
⑤ Woody Woodpecker and Bugs Bunny
⑨ Newlywed Game (except Tue)
⑪ Heathcliff (except Mon)

4:00
② Rockford Files
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Wed/Movie: The Old Testament (1963). Susan Paget, Brad Harris.
Thu/Movie: Conspiracy of Hearts (1960). Lilli Palmer, Sylvia Syms.
Fri/Movie: Sign of the Pagan (1955). Jack Palance, Jeff Chandler.
Mon/Movie: King Kong vs. Godzilla (1963). Michael Keith.
⑪ Voltron (except Mon)
⑬ Sesame Street (cc)
Ⓗ Wed/Fraggle Rock
Thu/Dot and the Bunny
Ⓢ Wed/Movie: A Minor Miracle
Thu/Movie: No Big Deal
Fri/The Island of Nevawuz
Mon/Alice the Chimp
Tue/The Zertigo Diamond Caper

4:30
④ People's Court
⑤ Brady Bunch
⑦ Divorce Court
⑨ Tue/Movie: Godzilla vs. the Cosmic Monster. Jack Palance. Stand back!
⑪ Happy Days (except Tue)
Tue/Laverne and Shirley
Ⓗ Wed/Life on Earth: The First Forests
Fri/Fraggle Rock
Mon/Movie: Minors
Tue/Video Jukebox

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard
⑪ Little House on the Prairie
⑬ Mister Rogers' Neighborhood
Ⓗ Fri/Movie: Hockey Night
Tue/Berenstain Bears' Easter Surprise
Ⓢ Fri/The Easter Bunny Comes to Town
Tue/The Island of Nevawuz
Ⓦ Wed/Movie: The Secret of the Golden Dragon
Thu/Movie: The Dresser
Fri, Tue/Movie: Twilight Zone—The Movie
Mon/Movie: The Man Who Knew Too Much (1956)

5:30
⑬ 3-2-1 Contact
Ⓗ Wed/Movie: Sahara
Thu/Movie: The Magic of Lassie
Mon/Movie: American Hot Wax
Tue/Movie: The Wild Pony
Ⓢ Thu/An Easter Story
Mon/The Mine and the Minotaur

Evening, Apr. 3–5 and 8–9

Wed., Apr. 3

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel
㉛ World Chronicle
Ⓢ The Zertigo Diamond Caper

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall
City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓢ Faerie Tale Theatre (cc)
Ⓦ Movie: Escape From El Diablo

7:30
② Wheel of Fortune
④ Family Feud

All in the Family
Entertainment Tonight
News
Long Island Report
Money Makers
Coming Attractions

0
Charles in Charge
Highway to Heaven
PM Magazine
Fall Guy (cc)
News
Movie: A Warm
cember (1973). Sidney
tier, Esther Anderson.
Discover the World of
ence
All Creatures Great
l Small
Eye on Dance
Movie: The Earthling
Movie: Over the
ooklyn Bridge
Movie: Romancing the
ne (cc)

30
E/R
Carol Burnett and
ends
NHL: Devils vs.
icago Blackhawks
Looking East

00
Movie: Dead Men
on't Wear Plaid (1982).
teve Martin, Rachel
Vard. *Film noir* takes the
ll, using old clips.
TV Movie: A.D. James
Mason, Ava Gardner.
ive-part miniseries
lepicting events following
he death of Christ. Part 4
Part 5, Thu., Apr. 4,
3 p.m.).
❺ Merv Griffin
❼ Dynasty (cc)
⓭ The Compleat Gilbert
nd Sullivan
㉑ Not the Nine O'Clock
News
㉛ New World Visions
Ⓦ Movie: Midnight
Express

9:30
㉑ Butterflies

10:00
❺ ⓫ News
❼ Hotel (cc)
㉑ The Bounder
㉛ Videoville
Ⓗ Movie: Gorky Park
Ⓝ Movie: L' Argent
Ⓢ Movie: Chained Heat

10:30
⓫ News
㉑ Only When I Laugh

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Nippon Television Inc.
Ⓦ Movie: Hey! There's Naked Bodies on My TV!

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

11:45
Ⓢ Movie: Racing With the Moon

12 MIDNIGHT
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Austin City Limits. Freddie Powers with Willie Nelson, Merle Haggard, Whitney Shafer.
Ⓝ Movie: Forbidden Games

12:15
Ⓗ Movie: Videodrome

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,00 Name That Tune
Ⓦ Movie: Bells

12:40
❷ Movie: If Things Were Different (1980). Suzanne Pleshette, Don Murray.

1:00
❼ Movie: Quantez (1957). Fred McMurray, John Gavin. American outlaws find trouble in Mexican hideaway. (Gavin now U.S. ambassador to Mexico.)
❾ The Saint
⓫ One Step Beyond

1:30
❹ ⓫ News
❺ Hogan's Heroes

1:40
Ⓢ Movie: Forever Emmanuelle

1:50
Ⓗ Culture Club in Concert

2:00
❷ News
❹ Sally Jessy Raphaël
❺ Movie: Moses (1975). Burt Lancaster, Anthony Quayle. Part 2 (Part 3, Thu., Apr. 4, 2 a.m.).
❾ Joe Franklin
⓫ Movie: Blondie's Secret (1948). Penny Singleton, Arthur Lake.

2:30
❹ Ben Casey
Ⓦ Movie: Spring Break

2:50
Ⓗ Movie: The Hotel New Hampshire

3:00
❾ Movie: Gay Divorcée (1934). Fred Astaire, Ginger Rogers. "The Continental," "Night and Day."

3:15
Ⓢ The Paper Chase

3:30
❹ Candid Camera
⓫ F Troop

4:00
❹ Here's Lucy
❺ Surgsat
⓫ Abbott and Costello

4:15
Ⓢ Faerie Tale Theatre (cc)

4:30
❹ Here's Lucy
❺ Orthosat
⓫ Biography: Joseph Stalin

4:45
Ⓗ Movie: Surf II

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business

5:15
Ⓢ Movie: Splendor

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Apr. 4

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ My Little Pony
⓭ New Jersey Nightly News
㉑ Barbara's World of Horses and Ponies
㉛ Why in the World
Ⓢ Movie: Yes, Giorgio

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Motorweek
Ⓦ Movie: The Man Who Knew Too Much (1956)

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ *This Old House*
Ⓗ The Berenstain Bears' Easter Surprise

8:00
❷ Magnum, P.I.
❹ TV Movie: A.D. See Wed., Apr. 3, 9 p.m.
❺ PM Magazine
❼ Wildside (cc)
❾ News
⓫ Move: A Man for All Seasons (1966). Paul Scofield, Robert Shaw. Literate reenactment of clash between Henry VIII and Sir Thomas More.
⓭ New York's Master Chefs
㉑ Austin City Limits: Larry Gatlin and the Gatlin Brothers
㉛ Back of the Book
Ⓗ Movie: Damien: Omen II
Ⓝ Movie: The Trouble With Harry
Ⓢ Movie: Last Plane Out

8:30
❺ Carol Burnett and Friends
❾ **NHL:** Rangers vs. St. Louis Blues
⓭ Innovation: Hooked
㉛ Backstage at the Cotton Club

9:00
❷ Simon and Simon
❺ Merv Griffin
❼ Eye to Eye (cc)
⓭ Mystery!: The Adventures of Sherlock Holmes
㉑ Call New York State
㉛ Forum on Black America
Ⓦ Movie: Coma

10:00
❷ Knots Landing
❺ News
❼ 20/20 (cc)
⓭ Intercom
㉑ This Old House (cc)
㉛ Tony Brown's Journal
Ⓗ The Laundromat
Ⓝ Movie: Rope
Ⓢ Bizarre 11 (cc)

10:30
⓫ News
㉑ Backstage at the Cotton Club
㉛ America's Black Forum
Ⓢ *Steambath*

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Nippon Television Inc.
Ⓗ Movie: Brainstorm
Ⓢ Movie: Neighbors
Ⓦ Movie: Felicity

11:30
❷ Newhart
❹ Tonight
❺ Kojak
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

12 MIDNIGHT
❼ Eye on Hollywood
❾ Racing From Roosevelt
⓫ Star Trek
⓭ Masterpiece Theatre: All for Love
Ⓝ Movie: Revolt of Job

12:05
❷ Movie: Start the Revolution Without Me (1970). Gene Wilder, Donald Sutherland.

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ New $100,000 Name That Tune
❾ *Jackie Gleason*
Ⓦ Movie: Somewhere, Tomorrow

12:40
Ⓢ Movie: The Gift

12:50
Ⓗ Movie: American Hot Wax

1:00
❼ Movie: How to Commit Marriage (1969). Bob Hope, Jackie Gleason.
❾ The Saint
⓫ One Step Beyond

1:30
❹ ⓫ News
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❺ Movie: Moses. Part 3 (see Wed., Apr. 3, 2 a.m.).
❾ Joe Franklin
⓫ Lifestyles of the Rich and Famous
Ⓦ Movie: Heads or Tails

2:25
Ⓗ Video Jukebox

2:30
❹ Ben Casey
Ⓢ Slumber Party Massacre

2:55
Ⓗ Movie: Reckless

3:00
❾ Movie: You Were Never Lovelier (1942). Fred Astaire, Rita Hayworth. Lovely Rita.
⓫ Movie: Blondie's Reward (1948). Penny Singleton, Arthur Lake.

3:30
❹ Candid Camera

4:00
❹ Here's Lucy
Ⓢ Movie: No Big Deal

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SOLUTIONS TO LAST WEEK'S PUZZLES

P	L	E	A	S	U	R	E	S	T	E	A	M	E	R
L		P		T		E		T		D		I		E
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TELEVISION

4:30
④ Here's Lucy
⑪ Biography: Robert Taft

4:35
Ⓗ Movie: Christine

5:00
④ Here's Lucy
⑨ News
⑪ Insight

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News
Ⓢ Dot and the Bunny

Fri., Apr. 5

6:00
②④⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Moneymakers IV
㉛ News From City Hall City Comment
Ⓗ The Easter Bunny Is Coming to Town

7:00
②④⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓦ Movie: Spacehunter

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ The Earth Explored
Ⓗ Coming Attractions

8:00
② Detective in the House
④ Knight Rider
⑤ PM Magazine
⑦ Webster (cc)
⑨ News
⑪ Baseball: Texas Rangers vs. Yankees. Preseason exhibition from Ft. Lauderdale, Florida.
⑬ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: All for Love
Ⓗ Movie: Misunderstood
Ⓝ Movie: Ballad of Narayama
Ⓢ Movie: Moscow on the Hudson (cc)

8:30
⑤ Carol Burnett and Friends
⑦ Mr. Belvedere (cc)
⑨ Sale of the Century
⑬ Wall $treet Week

9:00
② TV Movie: Stormin' Home. Lisa Blount.
④ Half-Nelson
⑤ Merv Griffin
⑦ Benson (cc)
⑨ Movie: The Robe (1953). Richard Burton, Jean Simmons.
⑬ Great Performances: Andrew Lloyd Webber—*Requiem*. Mass for the dead, stereo simulcast over WQXR-FM.
㉑ Movie: Steamboat Bill, Jr. (1927). Buster Keaton. Milquetoast tries to impress dad. Silent film.
㉛ Remembering Life
Ⓦ Movie: Repo Man

9:30
⑦ Off the Rack (cc)

10:00
② Falcon Crest
④ Miami Vice
⑤⑪ News
⑦ Me and Mom
⑬ Porgy, Bess and Simon Rattle
㉛ German Pro Soccer
Ⓗ Movie: Breathless (1983)
Ⓢ Movie: The Survivors

10:15
Ⓝ Movie: The Man Who Knew Too Much (1956)

10:30
㉑ Back of the Book

11:00
②④⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ Movie: State of Siege (1973). Yves Montand. Directed by Costa-Gavras.
㉑ Nightly Business Report
Ⓦ Movie: Naughty Girls

11:30
② TV Movie: Murder at the World Series (1977). Linda Day George, Karen Valentine. No, it's not about last year's Padres.
④ Tonight
⑤ Kojak
⑦ Nightline
⑪ Honeymooners
㉑ Latenight America

11:45
Ⓗ Hitchhiker
Ⓢ An Audience With Mel Brooks

12:00
⑦ ABC Rocks
⑨ Top 40 Videos
⑪ Star Trek

12:15
Ⓗ Movie: First Blood
Ⓝ Movie: They Don't Wear Black Tie

12:30
④ Friday Night Videos
⑤ Starsky and Hutch
⑦ New York Hot Tracks
Ⓦ Movie: Charli

12:45
Ⓢ Movie: The Ice Pirates

1:00
⑨ The Saint
⑪ One Step Beyond

1:30
⑤ America's Top Ten
⑪ News

1:45
② Record Guide
Ⓦ Movie: Breathless (1983)

1:55
Ⓗ Movie: Harry and Son

2:00
④ News
⑤ Movie: Ship of Fools (1965). Vivien Leigh, Simone Signoret. Barely floating *Grand Hotel.*
⑦ New $100,000 Name That Tune
⑨ Joe Franklin
⑪ Solid Gold

2:15
② Movie: Bang the Drum Slowly (1973). Michael Moriarty, Robert De Niro. Nine-inning funeral dirge.

2:25
Ⓢ Movie: Night of the Zombies

2:30
④ Sally Jessy Raphaël
⑦ Movie: The Lords of Flatbush (1974). Henry Winkler, Sylvester Stallone. Training ground for notable tough guys.

3:00
④ Music City USA
⑨ Movie: Serenade (1948). Mario Lanza, Joan Fontaine.
⑪ Children Running Out of Time

3:30
④ Ben Casey
Ⓦ Movie: WarGames

3:55
Ⓗ Movie: Breathless (1983)

4:00
⑪ Abbott and Costello

4:05
Ⓢ Movie: The Dark Crystal

4:06
② Newsmakers

4:30
④ Hit City
⑪ Mark Twain

4:36
② Movie: The Oregon Trail (1975). Rod Taylor, Blair Brown. Go west.

5:00
④ Candid Camera
⑨ News

5:30
⑨ Movie: The Boy With Green Hair (1948). Dean Stockwell, Robert Ryan.
Ⓢ The Easter Bunny Comes to Town

5:40
Ⓗ Coming Attractions

Mon., Apr. 8

6:00
②④⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Water Garden
㉛ All About TV

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment
Ⓢ Movie: Splendor

7:00
②④⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College
Ⓗ Braingames
Ⓦ Movie: Christine

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ Cityscope
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ PM Magazine
⑦ Hardcastle and McCormick (cc)
⑨ News
⑪ Movie: The Bingo Lon
Traveling All-Stars and Motor Kings (1976). Billy Dee Williams, Richard Pryor. Negro baseball leagues.
⑬ Ancient Lives
㉑ Wild America
㉛ Discover: The World
Science
Ⓗ Movie: Rare Breed
Ⓝ Movie: Vertigo
Ⓢ Faerie Tale Theatre (c

8:30
⑤ Rituals
⑨ Sale of the Century
㉑ Profiles in Nature

9:00
② Kate and Allie
④ TV Movie: Wallenberg: A Hero's Story. Richard Chamberlain, Bibi Andersson. Swedish diplomat wages campaig
against Nazi colonel during waning days of W. W. II. Part 1 (Part 2, Tue., Apr. 9, 9 p.m.).
⑤ Merv Griffin
⑦ Movie: Young Doctors in Love. Michael McKean, Sean Young. (cc)
⑨ "The Boys Are Back in Town." Salute to the '85 Mets.
⑬ American Playhouse: Concealed Enemies
㉑ The Living Planet: A Portrait of the Earth (cc)
㉛ P-O-V
Ⓢ Movie: Running Brave
Ⓦ Movie: Chained Heat

9:30
② Newhart
㉛ News Views
Ⓗ Movie: Spring Break

10:00
② Cagney and Lacey
⑤⑪ News
⑨ Loretta Lynn in Concert
㉑ Encore: Maynard Ferguson
㉛ Tantra of Gyuto: Sacred Rituals of Tibet

10:15
Ⓝ Movie: Forbidden Games

10:30
⑪ News

11:00
②④⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Nippon Television Inc.
Ⓢ Waylon Jennings: A Cowboy in London
Ⓦ Movie: The Intruders

11:30
② Simon and Simon
④ Best of Carson
⑤ Kojak
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓗ Movie: Losin' It

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Best of Saturday Night Live
⑪ Star Trek
⑬ Mystery!: The

Adventures of Sherlock Holmes
N Movie: Rope
S Movie: Forever Emmanuelle

12:30
4 David Letterman
5 Starsky and Hutch
7 New $100,000 Name That Tune
W Movie: Local Hero

12:40
2 McMillan and Wife

1:00
7 Movie: The Rawhide Years (1956). Tony Curtis, Colleen Miller. Gambler craps out.
9 The Saint
11 One Step Beyond

1:15
H Movie: American Hot Wax

1:30
4 11 News
5 Real Estate: The Investment of the '80s
S Movie: The Gift

2:00
2 News
4 Sally Jessy Raphaël
9 Joe Franklin
11 Movie: Zenobia (1939). Oliver Hardy.

2:30
4 Ben Casey
5 Best of Midday
W Movie: One Wild Moment (subtitled)

2:50
H Movie: Gorky Park

3:00
9 Movie: Carry on Constable (1962). Sidney James, Eric Barker.

3:20
S Movie: Splendor

3:30
4 Candid Camera
5 Off the Set
11 F Troop

4:00
4 Here's Lucy
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography: Harry Truman (Part 1)

5:00
4 Here's Lucy
9 News
11 Life of Riley
H Little River Band

5:10
S Alice the Chimp

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Apr. 9

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 New York's Master Chefs
31 International Edition

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Magic of Watercolors
31 News From City Hall City Comment
S Movie: The Dark Crystal

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 All About TV
H Braingames
W Movie: Betrayal

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 Colorsounds
H Fraggle Rock

8:00
2 Lucie Arnaz
4 A-Team
5 PM Magazine
7 Three's a Crowd (cc)
9 News
11 TV Movie: Rehearsal for Murder (1982). Robert Preston, Lynn Redgrave. Always great to see Preston.
13 Nova
21 Answerwise
31 The Living Planet: A Portrait of the Earth
H Movie: Reuben, Reuben
N Movie: Genocide
S Charlie Daniels' Volunteer Jam

8:30
5 Rituals
7 *Foul-Ups, Bleeps and Blunders*
9 Sale of the Century
21 De Bono's Thinking Course

9:00
2 *Movie: Coal Miner's Daughter* (1980). Sissy Spacek, Tommy Lee Jones. Rags to riches, country style.
4 TV Movie: Wallenberg: A Hero's Story. See Mon., Apr. 8, 9 p.m.
5 Merv Griffin
7 Who's the Boss? (cc)
9 Movie: The Poppy Is Also a Flower (1966). Yul Brynner, Trevor Howard. Dopey.
13 Frontline
21 Masterpiece Theatre: All for Love (cc)
31 Remembering Life
S Movie: Moscow on the Hudson (cc)
W Movie: Up the Creek

9:30
7 Hail to the Chief

10:00
5 11 News
7 MacGruder and Loud
13 Rites of Passage
21 Music in Time
31 Forum on Black America
H Hitchhiker
N Movie: The Trouble With Harry

10:30
11 News
H Not *Necessarily* Sniglets

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
31 Nippon Television Inc.
H Movie: Running Brave
W *Movie: High School Memories*

11:30
2 Fall Guy
4 Tonight
5 Kojak
7 Nightline
9 *Burns and Allen*
11 Honeymooners
21 Latenight America
S Bizarre 11 (cc)

12 MIDNIGHT
7 Eye on Hollywood
9 *Best of Saturday Night Live*
11 Star Trek
13 Jazz Tonight: Dixieland Jazz From New Orleans
N Movie: The Ballad of Narayama
S Movie: The Lords of Discipline

12:30
4 David Letterman
5 Starsky and Hutch
7 New $100,000 Name That Tune
W Movie: Breathless (1983)

12:40
2 Columbo

12:50
H Movie: Massacre in Rome

1:00
7 Movie: War Arrow (1954). Maureen O'Hara, Jeff Chandler.
9 The Saint
11 One Step Beyond

1:30
4 11 News
5 Hogan's Heroes

1:45
S Movie: Slumber Party Massacre

2:00
2 News
4 Sally Jessy Raphaël
5 Movie: The April Fools (1969). Jack Lemmon, Catherine Deneuve. Good cast—the joke is on them.
9 Joe Franklin
11 Movie: A Gift for Heidi (1958). Sandy Descher.

2:30
4 Ben Casey
W Movie: Midnight Express

2:40
H Movie: Breathless (1983)

3:00
9 Movie: Carry on Cleo (1965). Amanda Barry, Sidney James. "Revisionist" look at the Egyptian siren.

3:15
S Movie: Moscow on the Hudson (cc)

3:30
4 Candid Camera
11 F Troop

4:00
4 Here's Lucy
11 Abbott and Costello

4:25
H Movie: Surf II

4:30
4 Here's Lucy
11 Biography: Harry Truman (Part 2)

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:15
S Bizarre 11 (cc)

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Apr. 6–7

Sat., Apr. 6

6:00
5 Pattern for Living
11 Wall Street *Journal* Report

6:30
2 Patchwork Family
4 Sonrisas
5 Insight
11 Wild *Kingdom*
H Movie: Watership Down
S Movie: Swing Shift

7:00
4 Vegetable Soup
5 *World Tomorrow*
7 Davey and Goliath
11 Pink Panther

7:30
2 Kidsworld
4 Kidalittles
5 Wonderama
7 Little Prince
11 Josie and the Pussycats
13 MacNeil/Lehrer NewsHour

8:00
2 The Bisketts
4 Snorks
5 Movin' On
7 Superfriends
9 Christopher Closeup
11 Voltron
H Tucker and the Horse Thief

8:30
2 Get Along Gang
4 Pink Panther & Sons
7 Superfriends
9 Meet the Mayors
11 Hee Haw
13 Wall $treet Week
S Movie: The Safecracker

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Star Search '85
7 Mighty Orbots
9 Nine on New Jersey
13 McLaughlin Group
H Movie: Massacre in Rome

9:30
2 Dungeons and Dragons
7 Turbo Teen
9 Davey and Goliath
11 Puttin' on the Hits
13 Capitol Journal

10:00
2 Bugs Bunny/Road Runner
5 Saturday Morning
7 Dragon's Lair
9 Championship Wrestling
11 Soul Train
13 *Firing Line*

10:30
4 Alvin and the Chipmunks
7 New Scooby-Doo Mysteries
S Movie: Up in Arms

11:00
2 CBS Storybreak
4 Kidd Video
7 Scary Scooby Funnies
9 Hardy Boys/Nancy Drew Mysteries
11 International All-Star Wrestling
13 Tony Brown's Journal
H Movie: The Pursuit of D. B. Cooper
W Movie: Lone Wolf McQuade

11:30
2 Pryor's Place
4 Mr. T
7 The Littles
13 Open Mind

12 NOON
2 Bugs Bunny/Road Runner
4 Spiderman and His Amazing Friends
5 World Cup Skiing
7 *Weekend Specials* (cc)
9 Voyagers!
11 This Week in Baseball
13 Frontline
21 Gourmet Cooking

12:30
2 Saturday Supercade
4 Incredible Hulk
5 America's Top Ten
7 *American Bandstand*
11 Abbott and Costello
21 Rod and Reel II
S Movie: Romancing the Stone (cc)

1:00
4 Shadow of the Reich
5 Fame
9 Lorne Greene's New Wilderness
11 Movie: Fists of Vengeance (1975). Shoji Karada. Packs a wallop.
13 New Literacy
21 New York's Master Chefs
H Not *Necessarily* Sniglets
W Movie: Brainstorm

1:30
2 Pole Position
4 Bowling: Miller Doubles National Bowling Tournament
7 New York Hot Tracks
9 Baseball: Mets vs. Pittsburgh Pirates. Preseason exhibition from St. Petersburgh, Florida.
13 New Literacy
21 Square Foot Gardening
H Movie: Sahara

2:00
2 Kidsworld
5 Starsky and Hutch
13 Back of the Book
21 Motorweek

2:30
2 TV Movie: Second Chance (1971). Brian Keith, Elizabeth Ashley.
4 Baseball 1985: A Look Ahead
7 Greatest Sports Legends—Babe Ruth
13 This Old House
21 Gourmet Cooking
S Movie: Visit to a Chief's Son

3:00
5 *Movie: The King's Thief* (1955). David Niven, Ann Blyth.
7 Pro Bowlers Tour
11 Movie: Capone (1975). Ben Gazzara, Susan Blakely. Cement overcoat.
13 New York's Master Chefs
21 Rod and Reel II
W Movie: Krull

3:30
4 Pre-season Baseball Special
13 Oberammergau: Its People and Their Passion
21 New York's Master Chefs
H Movie: Twilight Zone—The Movie

4:00
2 CBS Sports Saturday. The Iditarod Dog Sled Race.
9 BJ and the Bear
13 *American Playhouse*: Concealed Enemies
21 This Old House (cc)

4:30
4 Golf: Nabisco Dinah Shore Invitational
7 Wide World of Sports
21 Last Chance Garage
S Movie: Swing Shift

5:00
5 Fat Albert Easter Special
9 Top 40 Videos
11 Solid Gold
21 Romantic Interludes
W Movie: No Big Deal

5:30
5 Leadfoot
H Movie: Watership Down

6:00
2 Channel 2 the People
4 7 News
5 Blue Knight
9 Battlestar Galactica
11 Puttin' on the Hits
13 Nature
21 Music in Time

6:30
2 4 7 News
11 Dance Fever
S Movie: Twice Upon a Time

7:00
2 9 News
4 Prime of Your Life
5 Too Close for Comfort
7 Subway Series: A Possible Dream
11 Jeffersons
13 Family Classics: Little Women
21 Inside Albany
31 Washington Week in Review
H Tucker and the Horse Thief
W Movie: The Star Chamber

7:30
2 Our Block
4 Fight Back
5 Archie Bunker's Place
7 Weekend Style
9 House Calls
11 At the Movies
13 Wild America

㉑ Wall $treet Week
㉛ European Journal

8:00
② Daffy Duck's Easter Show
④ Diff'rent Strokes
⑤ Movie: Easter Parade (1948). Judy Garland, Fred Astaire. A couple of swells.
⑦ T. J. Hooker (cc)
⑨ Perry Como Special
⑪ Movie: The King of Comedy (1983). Robert De Niro, Jerry Lewis.
⑬ Nature of Things
㉑ Wonderworks (cc)
㉛ Hello Jerusalem
Ⓗ Movie: Running Brave
Ⓝ Movie: The Sorrow and the Pity
Ⓢ Movie: Romancing the Stone (cc)

8:30
② Bugs Bunny's Bustin' Out All Over
④ Gimme a Break

9:00
② Airwolf
④ Under One Roof
⑦ Love Boat (cc)
⑨ Straight Talk
⑬ Film on Film. Explores the careers of Mack Sennett and Lyman Howe.
㉑ Wonderworks (cc)
㉛ Mystery!: The Adventures of Sherlock Holmes
Ⓦ Movie: Romancing the Stone

9:30
④ Hunter

10:00
② Cover Up
⑤ ⑪ News
⑦ Finder of Lost Loves (cc)
⑨ Hispanic Horizons
⑬ Sneak Previews
㉑ Hard Winter
㉛ German Pro Soccer
Ⓗ Not *Necessarily* Sniglets
Ⓢ Movie: The Dead Zone (cc)

10:30
④ Getting Away With Murder
⑤ Black News
⑨ In Search Of
⑪ Wall Street Journal Report
⑬ Movie: The Uninvited (1944). Ray Milland, Ruth Hussey.
Ⓗ Maximum Security

11:00
② ④ ⑦ News
⑤ Movie: Moulin Rouge (1952). Jose Ferrer, Zsa Zsa Gabor. Toulouse-Lautrec.
⑨ Burns and Allen
⑪ Tales From the Darkside
Ⓗ Movie: Dressed to Kill
Ⓦ Movie: The Felines

11:30
④ Saturday Night Live
⑦ World News Tonight—Weekend Report (cc)
⑨ Racing From Roosevelt
⑪ Movie: Shane (1953). Alan Ladd, Jean Arthur.

11:45
② Sports People
⑦ Movie: The Blue Max (1966). George Peppard, James Mason. Strictly earthbound.

12 MIDNIGHT
② TV Movie: Perfect Gentlemen (1976). Lauren Bacall, Sandy Dennis.
⑨ WWF All-Star Wrestling
Ⓢ Movie: Chained Heat

12:15
Ⓦ Movie: Doing It

12:30
Ⓝ Movie: Easy Rider

12:50
Ⓗ Movie: This Is Spinal Tap

1:00
④ Eischeid
⑨ Mystery of the Sacred Shroud. Richard Burton narrates documentary about the Shroud of Turin.

1:20
⑤ Movie: A Talent for Loving (1969). Richard Widmark, Cesar Romero. Family cursed with overactive libidos.

1:30
Ⓦ Movie: The Buddy System

1:45
Ⓢ Movie: The Lords of Discpline

2:00
④ Ben Casey
⑪ News

2:10
② Music Magazine

2:20
Ⓗ Movie: Videodrome

2:30
⑪ At the Movies

2:40
② Movie: A New Leaf (1971). Walter Matthau, Elaine May.

3:00
④ Movie: A Walk in the Sun (1946). Dana Andrews, Lloyd Bridges.
⑨ Movie: Lucky Me (1954). Doris Day, Robert Cummings. Showgirl finds romance among showfolk.
⑪ Movie: Navy vs. the Night Monsters (1966). Mamie Van Doren, Anthony Eisley. Carnivorous trees—strictly crabgrass.

3:30
Ⓢ Movie: Up in Arms
Ⓦ Movie: Lone Wolf McQuade

3:55
Ⓗ Movie: The Hotel New Hampshire

4:43
② Movie: Fantastic Invasion of Planet Earth (1966). Michael Cole, Deborah Walley. Young couple find themselves trapped in an extraterrestrial Baggie.

5:00
⑨ News
⑪ Life of Riley

5:15
Ⓢ Movie: Visit to a Chief's Son

5:30
⑨ Straight Talk
⑪ News

5:50
⑤ Time for Timothy

Sun., Apr. 7

6:00
⑪ Wall Street Journal Report
Ⓗ Movie: The Magic of Lassie

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ ⑪ Christopher Closeup
⑨ News

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Joy of Gardening
⑤ Hour of Power (cc)
⑦ Faith for Today
⑨ Hispanic Horizons
⑪ Old Time Gospel Hour
Ⓢ The Easter Bunny Comes to Town

7:30
② Channel 2 the People
④ Journey to Adventure
⑦ This Is the Life
⑨ Point of View
⑬ Sesame Street (cc)

8:00
② Way to Go
④ Here's Lucy
⑤ Jimmy Swaggart
⑦ Insight
⑨ Terry Cole-Whittaker
⑪ Frederick K. Price
Ⓗ Movie: Romancing the Stone
Ⓢ Dot and the Bunny

8:30
② For Our Times
④ Here's Lucy
⑦ World of Photography
⑨ Day of Discovery
⑬ Mister Rogers' Neighborhood

9:00
② Sunday Morning
④ Kids, Inc.
⑤ Movie: Miracle of Our Lady Fatima (1952). Gilbert Roland.
⑦ Tiempo
⑨ Oral Roberts
⑪ Jackson Five
⑬ Sesame Street (cc)

9:30
④ Positively Black
⑦ News Conference
⑨ Point of View
⑪ Voltron
Ⓢ An Easter Story

10:00
④ Essence
⑦ Video Game
⑨ Sunday Mass
⑪ The Transformers
⑬ The Voyage of the Mimi (cc)
Ⓗ The Easter Bunny Is Coming to Town
Ⓢ Movie: Curse of the Pink Panther

10:30
② Face the Nation
④ First Estate: Religion in Review
⑦ Entertainment This Week
⑨ That's the Spirit
⑪ Three Stooges
⑬ Family Classics: Little Women

10:45
Ⓦ Movie: The Ice Pirates

11:00
② Taking Advantage
④ Easter Is for Everyone
⑤ Movie: Doctor Dolittle (1967). Rex Harrison, Samantha Eggar.
⑨ Make Peace With Nature
⑪ Movie: One Night in the Tropics (1940). Bud Abbott, Lou Costello.
⑬ Wild America
Ⓗ The Berenstain Bears' Comic Valentine

11:30
② Newsmakers
⑦ This Week With David Brinkley
⑨ Rex Humbard
⑬ 3-2-1 Contact
㉑ Time's Harvest: Exploring the Future
Ⓗ Fraggle Rock

12 NOON
② CBS Easter Parade
④ News 4orum
⑨ Robert Schuller (cc)
⑬ Why in the World
㉑ Tony Brown's Journal
Ⓗ A Single Light
Ⓢ Paper Chase

12:30
④ Meet the Press
⑦ Sportsbeat
⑪ TV Movie: The Rebels (1979). Russ Mayberry, Andrew Stevens.
⑬ Inside Albany
㉑ Movie: Cooking Up Trouble (1945). Billy Gilbert.

12:45
Ⓦ Movie: Unfaithfully Yours

1:00
② NBA: Doubleheader featuring Knicks vs. Boston Celtics, Portland Trailblazers vs. Los Angeles Lakers.
④ First Estate: Religion in Review
⑦ Like It Is
⑨ Exciting World of Speed and Beauty
⑬ Great Decisions
Ⓗ Movie: Local Hero
Ⓢ Movie: Gaslight

1:30
④ Young People's Special
⑨ Baseball: Mets vs. St. Louis Cardinals. Preseason exhibition from St. Petersburgh, Florida.
⑬ Agronsky and Company

2:00
④ Sportsworld
⑤ Movie: King of Kings (1961). Jeffrey Hunter, Robert Ryan. The Passion play, by Nicholas Ray.
⑦ This Is the USFL
⑬ Gounod's *Faust*
㉑ High School Basketball: Class "A" Championship, featuring Hempstead vs. Bellport (taped Mar. 10)

2:30
⑦ USFL Football: TBA
Ⓢ Movie: A Midsummer Night's Sex Comedy
Ⓦ Movie: Oklahoma!

3:00
Ⓗ The Last Polka

4:00
④ Golf: Nabisco Dinah Shore Invitational
⑨ Misadventures of Sheriff Lobo
㉑ Nature of Things
Ⓗ Movie: The Earthling
Ⓢ Movie: Last Plane Out

4:30
⑪ Movie: The Pride of the Yankees (1942). Gary Cooper, Teresa Wright. Classy bio of Lou Gehrig.

5:00
⑤ Fame
⑨ Black Sheep Squadron
⑬ Great Performances. See Fri., Apr. 5, 9 p.m.
㉑ Undersea World of Jacques Cousteau
Ⓦ Movie: The Wiz

5:45
Ⓗ Movie: The Magic of Lassie

6:00
② ④ ⑦ News
⑤ Movie: Fun in Acapulco (1963). Elvis Presley, Ursula Andress.
⑨ World at War
㉑ Newton's Apple (cc)
Ⓢ Movie: A Minor Miracle

6:30
② ④ ⑦ News
㉑ Adam Smith's Money World

7:00
② 60 Minutes
④ Silver Spoons
⑦ Walt Disney World's Happy Easter Parade (cc)
⑨ Switch
⑪ Solid Gold
⑬ The Living Planet: A Portrait of the Earth (cc)
㉑ Inside Albany

7:30
④ Punky Brewster
㉑ Ask Congress
Ⓗ Fraggle Rock
Ⓦ Movie: Hair

8:00
② Murder, She Wrote
④ TV Movie: Florence Nightengale. Jaclyn Smith, Clare Bloom.
⑤ Star Search '85
⑦ Movie: Superman II (1980). Christopher Reeve, Margot Kidder. Man of Steel trades his powers for Lois's love, then must face New Wave gangsters from planet Krypton.
⑨ New Jersey People
⑪ Lifestyles of the Rich and Famous
⑬ Nature
㉑ Mystery!: The Adventures of Sherlock Holmes
㉛ Ancient Lives
Ⓗ Movie: Romancing the Stone
Ⓝ Movie: The Man Who Knew Too Much (1934)
Ⓢ Movie: Against All Odds (cc)

8:30
⑨ NHL: Rangers vs. Chicago Blackhawks

9:00
② Crazy Like a Fox
⑤ Real Estate: The Investment of the '80s
⑪ Love Boat
⑬ Masterpiece Theatre: All for Love (cc)
㉑ Movie: I'll Be Yours (1947). Deanna Durbin, Adolphe Menjou.
㉛ Rocaby

9:30
Ⓦ Movie: Blame It on Rio

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑬ Adam Smith's Money World
㉛ New World Visions
Ⓗ Movie: Brainstorm
Ⓝ Movie: Pixote
Ⓢ Bizarre 11 (cc)

10:30
⑤ Sports Extra
⑪ From the Editor's Desk
⑬ Currents
㉑ Ask Congress
Ⓢ Steambath

11:00
② ④ ⑦ News
⑤ Off the Set
⑨ World Tomorrow
⑪ Odd Couple
⑬ Independent Focus
㉑ Butterflies
Ⓢ Movie: National Lampoon's Vacation (cc)

11:15
② News
Ⓦ Movie: Hey! There's Naked Bodies on My TV!

11:30
⑤ David Susskind
⑦ World News Tonight—Weekend Report (cc)
⑨ It Is Written
⑪ Honeymooners

11:45
② Sports Update
④ Strictly Business
⑦ Sports Special

11:55
Ⓗ The Laundromat

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ Movie: The Carey Treatment (1972). James Coburn, Jennifer O'Neill.
⑨ Jimmy Swaggart
⑪ Star Trek

12:15
Ⓝ Movie: L'Argent

12:30
④ Greatest American Hero
Ⓦ Movie: Whiskey Galore

12:45
Ⓢ Movie: The Blue Lagoon

1:00
② Barnaby Jones
⑨ Movie: So This Is Love (1953). Kathryn Grayson, Merv Griffin. So this is Merv.
⑪ Tales From the Darkside
Ⓗ Movie: Christine

1:30
④ Ben Casey
⑤ World Vision
⑪ News

1:55
⑦ Movie: Pardners (1956). Dean Martin, Jerry Lewis. Not any more.

2:00
② News
⑪ Wall Street Journal Report

2:30
④ Positively Black
Ⓢ Movie: A Midsummer Night's Sex Comedy

2:55
Ⓗ Movie: Draw!

3:00
④ First Estate: Religion in Review
⑨ Movie: Follow That Dream (1962). Elvis Presley, Arthur O'Connell. Swings in true Presley style.

3:30
④ News Headlines

4:00
Ⓢ Movie: Curse of the Pink Panther

4:40
Ⓗ Movie: Local Hero

5:00
⑨ News

5:30
⑦ Morning Stretch
⑨ Joe Franklin

5:45
Ⓢ Paper Chase

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 7, 1985 issue:** one-time ad, $33.00 per line; two consecutive ads, $27.25 per line per issue; four consecutive ads, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. *No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $377.00 per inch. Add 10% for gray background.* Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday. Phone orders accepted** only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

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MUSICAL INSTRUMENTS

Superior, Almost New—Steinway walnut grand piano, model L, perfect condition, tone and keyboard action. Forced to sell due to illness. Asking $14,500, open to negotiation. 212-628-0909.

PETS

Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

Ralph The Parrot—Loves the ladies. Perfect pet for a busy woman; why? Call 212-265-3230 days. Complete $1400. Moving.

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Candid Child And Family—Photography with warmth and spontaniety by Barry Burns. Call 212-722-8276.

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Spring Special—Be sleek and toned by summer. BodyHeat personalized fitness. 212-362-8526.

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Aches? Pains?—Exercise therapy can help. Licensed nurse. 718-793-7572.

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Resume Exchange—The image-makers on Wall St. Appointment. 212-962-0378.

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Resumes Professionally Written—Low rates. Same day service. 212-535-6126.

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Surrogate Therapy—If you suffer from impotency, premature reaction, lack of desire, fear of intimacy, shyness, surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Medical supervision. Midtown location, Mon.-Fri. 9-7. Sat. 9-3. 212-391-1942.

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Compulsive Escapism Explored—Be it change of gender, age, self-injury, etc. PhD. 7 days. 11am-10pm. 212-475-3377.

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

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Hypnosis/Self-Hypnosis—To build self confidence and esteem. Also anxieties, problems. Richards. 212-355-4782.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9017.

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Control Your Mind, Life—Hypnosis! Weight, smoking, stress, anxiety, insomnia. Hypnotherapy. PhD. 212-744-2077.

Hypnosis! Self-Hypnosis!—*Weight! Sex!* Smoking! Memory! J.Walman. 755-4363.

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Overweight?—Want to look and feel great? Nutrition with herbs. Curbs appetite, lose inches/lbs. 201-472-5021.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regimen. 26 years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park, NY 12538. 914-889-4141.

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Stop Dieting!—Change habits instead. For your free consultation 212-752-8377. The Caryl Ehrlich Program.

Lose Weight This Spring—And this time, keep it off! Eat Healthy Workshop offers up to 12 lb. off in first ten days alone. Breaks food addictions and establishes healthy cravings. Call Eat Healthy, Inc., 212-586-8038.

Lose Weight—Up to 29 lbs in one month. Revolutionary herbal program. Effective. Inexpensive. 212-807-9626.

For Permanent Control—Of your food obsession, consult a professional weight therapist who knows your pain, depression. Free consultation. 212-308-5891.

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LA/London Bound—Be a courier. Earn up to half airfare. 718-937-1920.

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Loire Region, France—Charming restored country mill. Reasonable rates. Ingrid Denisane, Moulin De Vandon, Souvigny de Touraine, 37400 Amboise, France.

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Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

WANTED

Hot Flashes And Other Problems?—Join the start-up group of committed, creative "Women For Reaseach In Menopause," (W.A.R.M.). Call 212-418-0412.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line effective with the January 7, 1985 issue.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

Box Number

New York Magazine, (----)
P.O. Box 4600
New York, New York 10163

STRICTLY PERSONALS

Very Attractive—Tall, slender, brunette, 36, 5'7", who enjoys art, movies, outdoor sports and good conversations, seeks fun-loving, kind, intelligent man, 35-45, to share friendship and romance. Note/phone/ photo, please. NYM J458.

Fill The Hollow Of Our Minds—With joy. Pretty Renaissance lady, (5'2", 105, blonde, 30, professional, Jewish), yearns for Romeo with traits like hers: romantic, warm, sensitive, intelligent, refined, playful, athletic, communicative. Please be handsome, not overweight, non-smoker, successful, and unafraid of commitment. Photo/phone/note. NYM L479.

Trusting, Handsome Man, 55—Wants to share platonic relationship, with vegetarian, sensitive, aware, slim, attractive woman. Photo please. NYM L477.

Dynamic, Handsome Male—Divorced, successful. Blonde hair, blue-eyes, 6'1", 190. Aesthetic, understanding, sensitive, liberal, romantic and adventurous. Seeking exciting, stable female, 28-38, good legs a must! Photo helps. NYM L481.

Gorgeous Exciting Widow—Jewish, 5'6", seeks bright Mr. Right, 54-64. NYM L454.

LI Executive—This 6', blue-eyed, 185 lbs., Italian businessman, seeking his dark-haired Sophia Loren. Looks and figure, and a definite "lady" in all respects are a must. If you are 5'6"-5'8", educated and reside on LI, please respond. Slim model-types are not for me. My friends quite often say, "With your extreme good looks, why place an ad in a magazine?" My response is that I wouldn't meet a "lady" at places that are frequented by singles. If you are my Sophia, and 35-45, I would like a recent photo/phone. Be honest with yourself and only reply if you feel you meet all of the above. You won't be disappointed. NYM M438.

Professional Jewish Lady—Pretty, 61, tall, seeks male counterpart. NYM L437.

Bourgeois/Bohemian—Beautiful, red haired, 5'7", sparkling blue-eyed, creative professional female, 29. Seeks to transcend the clutter with soulmate. Photo/ phone. NYM L438.

Attractive, Intelligent, Athletic—Slim, 5'6", professional woman, seeks same in man, 50-59. Photo/phone. NYM M440.

Woman, Warm And Willing—39, to share her sense of humor, sensitivity and smile with caring, attractive, successful male professional, 38-47, for important relationship. Note/phone. NYM M441.

I'm Looking For A Real Man—Honest, intelligent, energetic, good-natured, successful, with a really good sense of humor about life. I'm a good-looking, 33-year-old, Jewish woman, (with a bit of the child in me too) and ready for a real commitment. Single or divorced with kids, ok. NYM J461.

Complex Mind, Simple Tastes—Agnostic polymath wants gal of good mind, slim body, joyous spirit, informal, uninhibited. Character, integrity, humor essential. Beauty won't debar you, smoking or drugs will. Lunacy a plus. Valued most are ability to love, compassion, passion, love of music. I'm open, giving, mature, secure. Brief note/phone and returnable photo, please. NYM J465.

Midlife Crisis Survivor?—Celebrate with a savvy, sophisticated, svelte, sanguine, spirited scribe. NYM K609.

Attractive Black Woman—Light complexion, 41, slim, professional, former nun seeks gentleman. NYM K610.

Warm, Sensitive, Sincere—Young 56, seeks man of substance and culture, over 60, highest personal and moral standards. Note, phone. NYM K587.

Pretty Football Fan—Slim, green-eyed art lover, age 33. Enjoys movies, country drives, good friends and the Bronx Zoo. Would like to share her life with a strong, intelligent, caring man who's just a little crazy. NYM K588.

A Petite Doctor—Who speaks your language (French, English, Hebrew) seeks you. Successful, professional, witty, gentle man, 45-57. NYM K589.

Attractive, Adventurous—Well-traveled, European lady, 30, 5'4", blonde, slim seeks special male, 28-45. Send recent photo/phone/note. NYM K590.

All American Seaman—Handsome captain: 36, divorced, Jewish, entrepreneur, no kids, own pleasure boat. Seeking first mate: lady, 25-35, for good sailing, good fun, good future. Photo. NYM M432.

Elegant, Beautiful, NYC Lady—Raised with solid values. Financially secure, educated, articulate, cultured, warm, Jewish, 46, 5'5", slim. Seeks gentleman, over 48, who lives in my world. NYM J466.

NJ Lady—Still believes in romance, sharing, long walks, long talks, hugs and happy endings. I'm a divorced, professional mom, 23, very pretty, 5'6", blue eyes. You're a very attractive, tall, unattached man, 25-33 and ready for the real thing. Make me smile. Tell me what makes you smile. Note/photo/phone. NYM K580.

Can You Fill My Prescription?—Jewish MD, 28, very handsome, seeks lively female, who doesn't look Jewish, but is. Please be gorgeous and willing to prove it by sending photo. Also slim, athletic and not too tall. NYM L423.

Yankee Fan—Female, 33, Jewish, attorney, likes sports, movies, politics, children. Seeks unpretentious, professional male with similar interests for relationship. NYM K581.

Handsome Austrian Man, 37—Loveable, outdoor-type, English-and-German-speaking restaurant owner, looking for that special lady. Photo. NYM K582.

Creative Industrialist, Successful—Jewish dentist, 31, a nice guy, would like to meet a nice Jewish woman with whom to share a wonderful life. Note/phone. NYM L424.

Living In Boston (For Now)—Pretty, shapely blonde, who loves the arts, would like to find honest, intelligent, successful man, 32-45, who is sick of head games. NYM K583.

Indiana Jones, Help!—Lovely, 5'9", blue-eyed blonde, Renaissance woman seeks witty man to share fun, adventure, laughter, etc. Phone/note. NYM L425.

Sensitive, Attractive, Caring—Successful, divorced businessman, 35, seeks sweet, caring, pretty LI woman, 25-30. I want to share and to build a relationship with someone like myself. NYM L426.

He Is—Tall, attractive, athletic, ambitious and knows how to treat a lady, 28-35. I'm sincere, attractive and seeking fireworks before the fourth. Have a match? Note/photo. NYM J464.

Exceptionally Creative—Noted artist designer, 40's, lively, accessible, appealing to the eye and spirit. Desires bright, intuitive, emotionally mature, trim, eye-catching, non-smoking woman in her 30's. NYM K584.

NJ Female, 29—Works in NYC, warm, pretty, intelligent, non-religious. Seeks non-smoking male who enjoys travel, dining out, theater. NYM K585.

No Yuppies Here—Good-looking male 31, Jewishly active, empathic, intellectually oriented, seeks attractive, sensitiv Jewish woman, 25-31, for good conversation and egalitarian relationship. Phot appreciated. NYM L429.

Warm, Sincere—43-year-old executive, interests include Colorado skiing, travel, theater and Yankees, seeking slim female comtemporary, 35-40, for possible lasting relationship. Note/photo/phone. NYM L430.

Cultivated, Professional Lady—60, slim attractive seeks gentleman for city, country pleasures. NYM K591.

Beautiful, Blonde, 5'8"—33, educated seeks great, very tall man. NYM K592.

Spiritual And Sensitive—I'm a very attractive, green-eyed, slim, warm, caring woman, 39, seeking a non-smoking, good-looking Jewish man of integrity, who is single, professional, witty, and in good shape physically, emotionally, financially, 36-45, who is ready for a commitment. Bio/photo, please. NYM L431.

Handsome Business Executive—37, sensitive, caring, likes movies, theater, tennis, romantic dinners, looking for lady, 25-35, to share with. Note/photo/phone. NYM L432.

Cardiologist MD, 40—Blue-eyed, dynamic, vigorous, tennis player, beach/ sun lover, seeks slim, curvaceous, physically/ emotionally fit woman. Must be sincere, intelligent, discriminating, joyful, 5'3"-5'6", 27-40. Bio/photo must. NYM K586.

Tall, Attractive Female, 26—I'm funny, kind and bright. Seek a tall (6' plus), handsome, intelligent man, 24-40, with a great sense of humor. Jewish a plus. Note/ phone. NYM L434.

Senior Executive/Widower—Who likes to think of himself as being, and needs a woman who is intelligent, interesting, active, upbeat and mellow. If these adjectives apply, please get in touch. NYM K593.

Classy, Spirited, Affluent—Woman, 50-years-young, desires a man with same qualities. You enjoy travel, music, dancing and you are tender, considerate, and like to laugh. Photo/phone. NYM M435.

Do You Like—To lay on the beach all day or lounge around and watch TV? Do you like good food and good friends? Are you 30-40, an intelligent, good-looking, successful man with confidence and a good sense of humor? If so, I'd like to meet you. I'm a talented and successful woman, 34, slender and very pretty. I'm down-to-earth with sophisticated taste and great sense of adventure. Photo/ phone/bio. NYM L435.

Smart, Silly, Sane—Attractive woman, 38, seeks tall, serious, funny man, 40's, who appreciates irony, nuance, simplicity, his kids. NYM J469.

STRICTLY PERSONALS

Fall In Love—With a pretty, Manhattan blonde, professional, rich, sensual. Likes music, art, books. Seeks Jewish MD, JD or DDS, 45-60. NYM L369.

German Student, 23, 5'9"—Right now living in Germany with plans to move to the USA wants to get to know young Amerian lady (age 18-23). She should be natural, conservative, good-looking and with good family background. 100 percent iscretion and reply are guaranteed. If ou are interested in a real partnership et in contact with me, please send letter and photo to NYM K516.

Sailing Is My Passion—Sharing is my pleasure. A man with like feeling, is one I would treasure. 38 to 48, successful, warm and kind. If this is your description, you're the man I have in mind. NYM L455.

Spring Has Sprung—This terrific, attractive, slender, warm and witty, mid-40's, NJ, Jewish woman, is looking for that someone special to share fun, friendship and romance. If you're a Jewish professional who has his act together and desires a monogamous relationship, please reply. NYM L456.

Piquant Oriental Female Artist—Seeks a creative, direct, assertive man of inner strength and character, 38-48, non-smoker and risk-taker who likewise knows he is special, and values the art of loving and sharing life. NYM M457.

I'd Like To Meet You Soon—I'm a professional lady, 37, with a Cuban background and many interests. NYM M458.

Very Special Connecticut Man—47, with many interests. Good-looking, dynamic, financially secure, seeks very special, unattached, bright, attractive, affectionate, sincere, real woman who enjoys boating, long walks, romantic evenings at fireplace. For a loving, exciting relationship, built on friendship and caring. NYM M459.

Beautiful, Corporate Lawyer—Seeks successful, dashing man, 36-40, who's taken risks and won. She has. NYM L458.

Life Lover—Thought provoker, fun instigator, warmth provider, seeks fit, positive, intellectual Jewish (or Jew-ish) man, 52-60. NYM M460.

Everyone Thinks—They're attractive, sexy, intelligent, and witty. Why not! But let's be more practical. Are you an achiever? At the age of 48-55, are you successful enough to ease off a bit and have fun with the right woman. If the answer is yes and you're single, please write. I'm attractive, sexy, intelligent and witty. NYM L459.

Divorced, 45-Year-Old—Handsome, successful, educated, fun-loving, together male, seeks together, super-beautiful woman with spectacular figure for permanent loving, caring relationship. Recent photo, bio, telephone number. NYM L460.

Pretty, Slim, Intelligent—Jewish female who's 30, warm, fun-loving, and a nonsmoker. Seeking a sensitive, down-to-earth, successful male, 30-38, with a sense of humor who enjoys life and wants to share it with someone special. Photo/phone/note. NYM M461.

Totally Unique Gemini—Warm, blue-eyed blonde, supportive, 42, intelligent, high-tech professional, also a humanist, seeking a sincere man who likes good food, music, friends, and can fog a mirror. Note/phone. NYM L461.

Jock Wanted—If you know of an athlete, football, hockey, boxing; white, near 6'4", 220 lbs., old-fashioned, fun-loving, looking for real-life Scarlett O'Hara, 5'8", disguised as real estate exec, send telephone number, address and photo a must to NYM L433.

Adorable Jewish Male—42-years-young, stylish, slim, successful, desires very pretty, slim, smart, humorous, understanding woman, 30-40. Photo/bio. NYM M433.

Stunning Black Female—Beautiful, elegant, sincere, positive, sensuous, loving. I'm 30's, divorced, 5'7", slender, artistic, a successful Wall St. professional. Seek a man, tall, single, 35-50, personable, confident, successful, non-smoker and fit, who desires an honest, committed relationship, laughter and fun. NYM M434.

I'm Too Fussy—Can a slightly over-nutritious, 40-year-old, divorced workaholic who can't dance, who is allergic to cats, who is everything a flower child isn't, fairly seek a strikingly attractive, intelligent, 26-32, woman with an Ivy-accent, confidence, elegance, personally and professionally successful? Photo/phone/note, please. NYM L463.

Intellect, Passion, Wit—I want it all. Am single, white, Jewish, female, 35, 5'2", buxom, attractive, warm, vibrantly alive, financially and emotionally secure. Looking for engaging conversation, adventure and joy with a successful man who is willing to share, love, take risks, and grow. Allergic to smoke, cats, and lingering lovers. Don't care if you eat quiche or wear Hawaiian shirts. Photo and phone, please. NYM J471.

For Each Other—You: a classy, positive, self-assured, attractive woman; me: a successful professional, 55, compassionate, urbane, handsome man. Please send letter and photo. NYM M436.

Experienced Mother—Wants to share good times with you and your teenagers (mine are grown). Send photo, note and phone to this elegant, chic lady (50's) who is also a successful executive, MTV junkie, risk-taker, crazy optimist, lover of life. I've had it all, except you. NYM K594.

Beautiful Brown Eyes—Seeks winner, 48-58 for loving forever. NYM K595.

Handsome Chiropractor—32, athletic, slim, seeks beautiful, smart, slim, great lady, 23-29, for lifetime romance. Photo/phone. NYM K596.

Make Me Smile—Pretty, bright female, 27, seeks witty reply from handsome, balanced, smart male. Photo. NYM K597.

Slim, Attractive Surgeon—Jewish, 29, funny, sensitive, seeks a quality woman with postgraduate degree who I can talk to, listen to, work with and play with, and be my sunshine. NYM K598.

Looking For Fun—Attractive, bright, vivacious, professional gal seeks intelligent, huggable, attractive, sensitive, athletic Jewish guy, 25-32, who loves to laugh. Note/phone/photo. NYM L436.

Divorced Jewish Male—52, professional, in a creative field. Considered attractive, intelligent, warm and caring by my friends. Seeking a woman of childbearing age (preferably not built like my brother), as interested in life and living as I am, and (if the chemistry is right) as eager to become friends. Please respond with handwritten letter telling me about yourself and why you're answering this ad. Include photo and phone. NYM L439.

William Powell Seeks Myrna Loy—6'2", 36, handsome, financially secure gallery owner wants beautiful, sophisticated woman, 23-35, to live life the way it was meant to be. Photo/note. NYM M442.

A Needle In A Haystack—Female with class, slim, 31, pretty, down-to-earth, romantic, athletic, seeks financially secure, attractive male, 5'11"plus, 31-38, who can laugh, no games. Prefer photo/note. NYM L440.

North NJ Jewish Female—35, seeks secure, honest, warm, witty, down-to-earth, marriage-minded, professional, Jewish male. Note/phone. NYM L441.

All Points Bulletin—Wanted: special friend for attractive, slim, effervescent, loves life, great sense of humor, romantic, sincere, intelligent, 5'2", 40, divorced Jewish woman. Must be quality man, 40-55, strong, caring, likeable and lovable. Note/phone/photo. NYM M443.

Prove Me Wrong—Lovely, slim, 5'4", green-eyed, Jewish, female professional 35, believes that there are no more sensitive, witty, successful, handsome, Jewish men, 34-43, who are interested in a relationship of substance. If you think she's wrong, tell her why with phone, photo, bio. NYM L442.

Romantic, Warm, Sincere—Friendly, Italian/American male, financially successful, good looks, 39. Seeks pretty, slim woman, 24-34, to share romance, travel, fine dining, theater, boating, etc. Phone and clear photo a must. NYM M446.

Romance Needed—I'm male, Jewish, 32, successful, affectionate, fun-loving, 5'10", thin, handsome, educated and don't smoke. I seek a special woman to share my life with. Photo/bio. NYM M447.

A Touch Jaded—Handsome, successful, honest, Jewish male, 28, wishes to rediscover NYC with well-educated, attractive and warm woman. Photo optional. NYM L443.

Handsome Attorney, 27—Seeks attractive woman, for romance, excitement and adventure. Note/photo. NYM L444.

Sensitive, Handsome, Professional—Male, 30, 5'10", 150 lbs., Jewish, athletic, MBA, account executive. Have a great sense of humor and possess all the qualities necessary for serious relationship. I seek a pretty, slim lady with same qualities for lasting romance. I'm sincere and can be trusted. Bio/photo/phone. NYM L445.

Creative Woman, 34—Romantic, warm, non-smoker, dieting, enjoys travel, movies, friends, kids, city, country, work, seeks bright, inventive man, 30-50, with positive outlook. NYM L446.

Strong Sexy Woman—Handsome, tall, slim, successful, 29, male, seeks playful female. Photo/phone. NYM L521.

Imagine If You Will—A warm, sensitive, 26, attractive, professional Jewish woman with a sense of humor and varied interests who is seeking her male counterpart, over 5'10". If this sounds like you, you need not enter the twilight zone, just send bio/phone/photo. NYM M454.

Tomcat Looking For Pussycat—Handsome, warm, successful, athletic, adventursome, 39-year-old with curly brown hair and trim body, would like to meet nice-looking, self-assured, trim, athletic, spontaneous, affectionate woman who enjoys tennis, travel, home-cooked meals by the fire, skiing, walking on the beach, fine restaurants and most importantly, likes to laugh. Let's become friends, enjoy each other and see what happens. Letter/phone/photo optional. NYM M455.

Attractive, Very Bright—35, tall, lawyer, who loves her job, theater, books and travel, seeks considerate man, 32-46, with terrific mind. Tennis player a plus. Bio/phone. NYM M456.

Help Wanted: Male—Successful, attractive, 35-45, to enjoy NY, busy and quiet times, from champagne to sneakers. I'm adorable, young 35, Jewish, love to live. Send job application and photo. NYM L450.

Refined, Attractive, Blonde—31-year-old, desires marriage-minded male. Educated, positive thinker, animated people person, flexible but traditional values. To share travel, fine arts, sports, and outdoors. NYM L451.

Fine Food, Flowers And Fun—Successful, generous, monogamous, WASP, 39, would love to meet a happy, vivacious, intelligent, good-looking lady, 25-35, who enjoys theater, the Mets, tennis, weekend drives in the country, and is ready to settle down with the right guy. Photo/phone, please. NYM L452.

Warm, Attractive Woman—33, with a love for travel, city lights and country roads, seeks a special Jewish man to share life's excitement. Note/photo, please. NYM M448.

Slim, Blue-Eyed—Good-looking female professor, early 50's, wishes to share her city and country life with prosperous, romantic sweetheart-of-a-man in his late 40's-early 50's. Send bio/photo/phone. NYM L447.

Active And Attractive—Young 38, 6', Jewish male. Enjoys skiing, hiking, and quiet evenings. Seeking a sincere, witty, non-smoking female with similar interests, looking for lasting relationship and family. Note/photo/phone. NYM M451.

Abundant Gray Matter—30 (appears younger than stated age), Jewish, doctoral student, pretty (5'3", 102 lbs.), witty, 4-plus, elan. Chief complaint: has not met right man. Eyes: scrub-suit green. Ears: 4-plus listener. Heart: caridomegaly. Pleasures: laughing, music, theater, natural vitamin D, swimming, boating, travel. Plan: vitae, photo, please. NYM K604.

Attention: CT/West—Gentleman, educated, sophisticated, 50-60, lovely lady in waiting, bright, educated, secure and happy. Where are you? NYM L448.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Beautiful, Tall, Social Worker—28, Jewish, seeks evolved male. Please, no polyesters or neanderthals. Note/photo. NYM M453.

Sensitive Landlord, 26—Handsome, athletic yet falls, humorous yet sincere, powerful yet tender, seeks humorous, Jewish woman to make my complex life simple. Bio/photo/phone. NYM L449.

No Shining Knight—On white horse, but, agreeable, sophisticated, elegant companion wanted for European-based American businesswoman, divorced, attractive, cultivated, youthful late fifties, financially independent, looking to share imminent retirement with man with wide cultural interests, desire to travel and pay own way, and live major part of year in Europe. Physical attributes important, but moral stature more so. NYM M462.

Bright, Witty, Widower—Without dependents; professional, 48, 5'6", slim. Seeks one woman to be the most important person in his life. NYM L464.

This Weeks Special—A one-time offer, this being the first and last time I'm making myself available for a sensitive, attractive, slender, fun-loving female. Expiration date: 22-28-year-old. Bio/photo a must. NYM L465.

Tres Bonne, Professional—Woman seeks to add hearth and home to well-lived life. Looking for a monsieur who can also envision a totally integrated lifestyle. I'm 5'10", 33, slender, fair with dark hair, confidence yet causal image, with classic, goodlooks. Phone/note/photo helpful. NYM L466.

Mensch, Attorney, 50's—Slim, 5'10", sensitive, athletic. Bio/photo. NYM M465.

Tall, Dark, Handsome—32, Jewish, successful, Long Island (L.I.) corporate president, sensitive, sincere, seeking slim, beautiful, caring lady with mature values to share the beautiful things in life. Recent photo and bio. NYM M466.

Racehorses Owner—Seeks lovely horsewoman's friendship. photo exchanged. PO box 1289, Riverdale, NY. 10471.

Handsome Man—34, bright, secure and insane, seeks a pretty lady for fun and possible relationship. If you are sincere and full of life, then send photo/phone/bio to NYM M467.

Handsome, Single Jewish Male—29, 5'8", Upper East Sider, classy, well-educated, entrepreneur, sensitive, fun-loving and caring. Seeks attractive, slender (nice legs), sincere and extraordinary lady, 22-33, for extremely special relationship. Letter/phone/photo a must. NYM M437.

Accomplished, Attractive—Woman, 40, looking for a caring man to share sailing, ballet, modern dance, ice cream, Mexican food, NYC, and loving, supportive friendship and more. Write and tell me about yourself. NYM J429.

Solo Seeks Duo—Amateur classical pianist wishes to make music with tall, intelligent, Jewish man, 32-40, literally or figuratively. I'm bright, pretty, etc. You know that score. NYM M468.

Attractive, Career Woman—40's, seeks gentle, sensitive, sincere man for friendship and love. Bio/photo. NYM J470.

European, Catholic Lady—PhD, 33, seeks cute, jet-set husband. NYM M517.

Beautiful TV Executive—Ivy MBA, ex-actress, seeks handsome, successful man, 33-39, with values, wit, romance, style and a tux. Photo/bio. NYM M518.

Young, Professional Jeweler—Seeks flawless, blue-white diamond. Blonde, bearded, green-eyed Jewish male, looking for petite, slim woman, 25-30, and Jewish. Photo/bio. NYM J473.

Slender. Tall, Pretty—Educated, cheerful, Christian, LI lady, 32, seeks male counterpart. Photo, please. NYM M519.

What Does It Take—To find a petite, attractive woman who's interested in meeting a good-looking, 27-year-old, successful, Jewish, blue-eyed guy, who loves to laugh? Bio/phone. NYM M523.

Attractive, South American—Divorced lady, 36, 1 child, seeks tall, family-oriented gentleman, non-smoker. Bio/phone/photo. NYM M524.

Spicy, Smashing Widow—Seeks solvent, Jewish sportsman, 60ish. NYM L509.

Elegant Woman, 58, Joie De Vivre—Seeks man, past 55, bright, educated, congenial, capable of love. NYM J457.

Lean, Youthful, Lawyer—State official, divorced, 56, 5'9", seeks slender, attractive, supportive, Jewish woman, preferably a lawyer, 30's-42. Photo. NYM L469.

Sweetheart Wanted—For serious relationship with professional, handsome male who is 35, 5'10", honest, fun-loving, warm, easygoing Christian. Photo please. NYM J430.

Romantic—Good-looking, Wall Street bachelor, 27, 5'7", seeks sincere female, 22-31. Send note/phone/photo if available. NYM M469.

Alarmingly Articulate—Incorrigibly witty, over-educated, but extremely attractive woman, 30's, seeks empathic, literate man. NYM M470.

Attractive, Mature Asian Lady—5'6", 130, interested in love affair of the mind. If you are a Leo/Aquarius born 1908, 12, 14, 17, 20, 24, 29, 32, 36, 38, 41, 44, 45. Send photo/bio. NYM J431.

Physician, 48, Artist—Looking to share with a compatible, 30 plus, woman who wishes to have children, who has not smoked, and enjoys New York. Send recent photo. NYM M471.

Wanted: Male Partner—In business of life, 60 plus years experience. Input: wit, integrity, intelligence. Output: joy, pleasure, love. Culture oriented, NJ company. Bio/photo. MYM J432.

Woman Of Substance—Intelligent, honest, communicative, giving, non-smoker, seeks same in gentleman who wants to share feelings and is committed to quality relationships. Adventurous, 30, 5'9", country lover who also loves city, dancing, dining, and theatre. Cat lovers and emotionally stable men only need apply. NYM M472.

Smashing Redhead—Savvy, sane, blue eyes, slim and graceful, with fine sense of humor, healthy outlook, early 40's, seeks accomplished, attractive Jewish man, 40-55. NYM K600.

Sensitive, Fit, Single, Male—Physician, 34, 5'7", 145, enjoys jogging, movies, classical music, seeks pretty, slim, single, intelligent, Jewish female, 22-32. Bio/photo/phone. NYM M473.

Warm, Sincere Gentleman—31, with a zest for the good life. Seeks a beautiful, 25-31, female, who also craves the good life, and more importantly, romance. If you're a non-smoker with a terrific figure, drop this handsome romantic a note. Photo/phone. NYM K601.

Imagine Sandy Duncan Silver!—Successful, slim, WASPy Greenwich lady, seeks trim, successful gentleman, 42-58, who enjoys the shore, the country, NYC, sailing, good food, theatre, opera and other dilettantish pursuits. NYM J436.

Male, Mid 20's—Intelligent, sincere with a slightly irreverent outlook, looking for similar female. NYM M474.

The Best Comes In A Small Package—46, 5'2", eyes of blue, warm, witty, wise. Note/photo/phone. NYM J437.

Successful LI Professional—32, homeowner, seeks Goldie Hawn for sun, surf, romance, family, keeps. Note/photo/phone appreciated. NYM M475.

Handsome, LI Ad Exec—Successful, secure, sensitive. A sharer, not a taker, in life. Enjoys good conversation, laughter, the outdoors, children, sports and cuddling in front of a fireplace. Seeks an attractive, slim, intelligent, head-together female, 28-38, to share life's pleasures. I'd like to fall in love again. Photo, phone, bio. NYM L470.

Are You—An intelligent, thoughtful, sincere, attractive man, 25-35? I am 25, a Vassar grad, attractive and fun-loving. Looking for the man of my dreams. NYM J438.

Low-Key, Successful, Appealing—Jewish male, 38, 5'7", seeks active, commitment-minded woman who enjoys outdoors, especially boating. Photo and bio, please. NYM M476.

Physician, Very Handsome—Athletic, 34, warm, sensitive, seeks Jewish female, bright, beautiful, 22-30. Send photo. NYM L471.

Oriental Beauty—Witty, sexy, seeks attractive, successful American businessman, 32-43, with good family background. Photo/phone. NYM J449.

Empty Nest—Momma bird is a tall, slim, blonde, WASPy teacher, 52ish, likes NYC museums, the world's beaches, shrimp and champagne. Come fly with me. Send photo and phone to NYM L472.

Best Match—Good-looking, athletic, bright, communicative, personality plus, 5'8", Jewish, 40, seeks cute and sassy, fun-loving woman, 28-36, with similar qualities. Photo/note. NYM M478.

Successful, Handsome Designer—32, seeks intelligent, sophisticated, beautiful, sensual and sensitive, modern Jewish woman, 23-28, with an appreciation of music, theater, art, and fine dining. Photo/letter/phone. NYM L474.

Fun-Loving, British, Green-Eyed—Blonde, early 30's, seeks caring, attractive, successful man, 35-40, with sense of humor and interest in the arts. Photo/phone/bio. NYM J440.

It's My Birthday—30, 5'3", attractive sharp wit, trim, Jewish professional woman with diversified interests. Seeks sincere, outgoing, good-looking, professional male, to share my day and maybe more. Note/phone/photo. NYM L475.

Ex-Model—Tall, dark, handsome Jewish woman, 36, with great sense of humor seeks marriage-minded, successful Jewish man, 34-43, with same qualities. Bio photo. NYM J441.

Your Presence Is Undeniable—Laughter sparkle, and tall, athletic ruggedness belie your 40 years. You are attracted by my smile as I accompany warblers at the piano. You inquire: Jewish lady, 36, vivacious, classy, sensuous; computers to crystal; Remy Martin to Ravel. Letter photo requested. NYM J442.

Warm, Witty Charmer—Attractive, trim articulate woman, seeks divorced, heroic NY/NJ nice guy, 37-45. NYM K602.

Pretty, Lively, Witty—Desirable Jewish female, 25, seeks tall, 5'11" plus, handsome, warm, all-around guy with a good sense of humor, to share loving, laughing and life. Photo/phone. NYM J443.

Jewish, Handsome, Smoker—30, 5'8", 190, warm, sense of humor, wants nice gal for serious relationship, 27-31. NYM M479.

Very Attractive, Blonde—NYC professional, 5'7", slim early 40's, caring mother of 2-year-old boy, seeks single father, to share love and life. NYM L482.

Blue-Eyed, Energetic—28-year-old male seeks warm, sensual relationship with emotionally/financially secure woman, 35-50, who enjoys varied interests. Bio/phone. NYM M486.

Down-To-Earth Pilot—Successful entrepreneur, 32, 6', 170, bearded, sensitive, clever, attractive, non-conformist, owns 1 pair designer jeans, 3 pairs Levis, many sneakers. Seeks exceptionally attractive, bright, slender woman, 25-35, who enjoys the city, prefers the country, likes small planes, new places, shooting stars, animals, and heavy contact with gorgeous green eyes. If you're a natural, unpretentious beauty, can trust someone worthy, and want to share a knowing look, an afternoon, perhaps a lifetime with a special guy, don't be bashful, send recent photo/phone. NYM M487.

Tall, Artistic, Athletic—Female, 34, looking for the real thing. NYM L483.

Self-Made Man—Seeks female to share a wonderful life. I'm 35, 6'1", 180 lbs., Jewish, real estate developer. I need a lady, 18-35, who's warm, sincere, tender, sensual, thin with style and beautiful. Photo/phone, please. NYM M488.

Petite, Blonde, Professional—With passion for city pleasures and country retreats, seeks to love attractive, successful man, 30-39, willing to toss his pinstripe suit after-hours. If you can dare yourself to try anything once, be different enough to be yourself, and be intimately close to the woman of your dreams, write! Photo. NYM M489.

Balloons—Handsome, successful, professional, Manhattan man, 42, seeks warm, sophisticated, well-traveled, attractive woman. Willing to share fun and mental intimacy. NYM M484.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

ttractive, Vibrant, Jewish lady—ueens, loves laughing, sharing, caring, eks open, honest, intelligent, conversa-onalist, 55 plus, enjoys reading, dining, ancing, romance. Phone. NYM M494.

retty Woman—6', 31, seeks man over 2". Wonderful, somewhat irreverent gal looking for a great guy to get serious ith. NYM M495.

ealth-Care Professional—39, 5'9", 155, wish, seeks white female, warm, honest, usic, movies, travel. NYM M496.

ttractive Clinical Psychologist—39, arm, funny, successful, happy, seeks very retty woman, under 34, for serious rela-onship. Photo please. NYM L487.

ttractive NYC Police Officer—Single hite male, 32, Catholic, is looking for a sting relationship with a single white fe-ale based on mutual attraction and in-rests. I'm warm, friendly and intelli-nt, sensitive, affectionate. I'm in excel-nt physical shape and enjoy all sports, oating, fishing, travel, gourmet cooking, nd romance. Photo please. NYM L488.

arm And Witty—Very attractive Jewish an, 40's, outgoing, successful business-an/writer, enjoys NYC, country home, rts, tennis, seeking spiritual, not reli-ious, bright, attractive, slim Jewish wo-an, 30's, interested in career, marriage nd family. Photo/phone and informative etter necessary. NYM L489.

anted: Brownish-Blonde Lady—5'7"-'9", 30-40. Reply photo/note. NYM 497.

yricist Seeks Inspiration—Of beautiful oman, 27-35. Photo. NYM M498.

ix-Feet Tall—Slender, physician, hand-ome, 32, Jewish, seeks beautiful gal, 23-2. Photo a must. NYM M499.

ttractive LI Corporate President—orld-traveled, cultured, very athletic, eeks elegant, very athletic, female coun-erpart, mid 40's, (size 4-6). PO Box 221, estbury, NY 11590.

ery Handsome Attorney—Nice guy, ewish, 32. Seeks slim, attractive, intelli-ent woman, 23-32, to share many good imes. Note/photo/phone. NYM L490.

incere, Sensitive, Easygoing—Male, 33, ttractive, shy, 6'1", 170, with sense of umor, enjoys sports, movies, dining out, eeks female in 20's who enjoys same, as ell as being treated special. Bio/photo. YM M501.

artford CT—Tall, green-eyed blonde, 8. Woman of the world but still a kid at eart. Friends describe as elegant, fun-oving, and diversely interesting. Loves heater, travel, art and entertaining. Part wner of Hartford business. Looking for new male friend, 30-50, in CT or NYC. ote/phone/photo. NYM L491.

Jewish Male, 26, Attractive—Educated, Israeli, with charm, seeks bright, attrac-ive, Jewish lady. NYM M503.

Central NJ, Romantic-At-Heart—Caring, attractive, professional, divorced, Jewish male, 36, athletic and eclectic. Seeks a warm, sincere, attractive woman who believes communication is essential. Religion flexible. Phone/bio/photo. NJ preferred. NYM L492.

Playful, Sexy, Kind—24-year-old, NJ female, 5'5", very attractive, dark hair, big brown eyes, independent, Jewish (not religious), seeks male, 25-35, with sensuality, sensitivity, sense of humor and common sense, who loves the country and the ocean. Note/phone/photo appreciated. NYM M504.

I'm Special And Terrific—My children and friends tell me. Love NYC, travel, opera, antiques, contemporary crafts, art, theater. Widowed after 30 plus years to a real mensch, I love my old friends, but need new single people in my life. Letter/phone. NYM M505.

Is There A—Successful, attractive, nonsmoking male, 45-55, who would like a petite, hazel-eyed, pretty lady that swims to Bach? Bio/photo/phone. NYM L493.

Good-Looking Female—30's, classic face and figure, slim, very well-educated, studied abroad, successful career. Seeks attractive, educated, successful male, to ignite my warm and vivacious personality. Phone, photo if possible. NYM L494.

Dance Until Dawn—With this handsome, scholar, athlete, Jewish university professor seeking female physician, 28-38, for traditional romance, sharing scholarly activities, terrific dancing, jogging, Manhattan's best entertainment. NYM L485.

Cute MD—Young 29, Jewish male, funny, musical, seeks petite dazzler, 20-28, into guitar, art, health club, rock, travel. Prefer LI/Queens, non-smoker. NYM M492.

Seeking Personable Man—In his 60's, who is a caring "go-er", well-educated, sense of humor with interests in the theater, music, travel, and good food. I'm a charismatic redhead with a professional business background, and can be your counterpart. NYM L486.

Handsome, Sensitive—Jewish, 42, well-built swimmer, morning-person, love fine art, literature, jazz and classical music. Looking for a beautiful, slim, non-smoker, with an engaging personality, who would enjoy visiting museums and art galleries, classical concerts, and having sushi with a bright, well-educated, hard-working guy. Photo/phone/bio. NYM M493.

Blue-Eyes, Curly Dark Hair—Petite woman, JD, 31, Jewish, seeking warm, empathic man, with a well-developed sense of humor. Note/photo. NYM L484.

For Exciting New Beginnings—I am a vivacious, attractive, successful fashion professional, sophisticated and affectionate, who wishes to re-establish a happy home, with love, supportiveness, sharing and zest. I've experienced life's ironies and creatively turned them into invaluable experiences. I am 35, from European background, seeking to meet an accomplished Jewish man with sensitivity, integrity and class, to become best friends and more! NYM M490.

Need A Crutch—34, professional, excellent shape, recently separated, white Jewish male, looking for a recently divorced female for mutual ego-building and support. Enjoy cooking, photography, gardening, (quick responses will get the spring asparagus harvest). My counselor tells me I'm a mensch, so let's have a good time while we get "in touch" with our feelings. NYM M509.

Handsome MD, 28—Jewish, warm, gentle, sensitive, successful, seeks that special woman to share the finer things in life and maybe more. NYM J474.

A Nice Guy—Who won't finish last, or first. Yale/Wharton graduate, 35, seeks vivacious woman, 25-35, who pumps iron, but accepts a shoulder to lean on; loves her work, but is a teeny bit skeptical about our new Gilded Age, and would be happy with a complex man who attends the Philharmonic, roots for the Cubs, reveres Disraeli, watches Letterman, looks like a young (Paul) Duke, speaks like Dick Cavett, and strives for fair play. Photo/bio preferred. NYM M506.

Terrific LI Lady—Looking for a nice guy, over 35, for whatever. NYM M507.

I'd Like To Meet—A CT man who is happy, warm, great sense of humor, attractive, 45 plus, and divorced. NYM M508.

Friend, First Mate, Skiing Partner—Are you an athletic, Christian woman, a pretty, non-smoker, 25 to 35, able to give as well as take? I'm 38, 6', dark curly hair, blue eyes, athletic, entrepreneurial, with broad interests. Let's meet. Sail. Ski. Become friends. Photo/phone/note. NYM M510.

Unmarried, Unbored, Attractive—Professional lady, 32, Catholic, with a passion for life, seeks handsome, fun guy, 29-35, who is as comfortable in a suit as he is in Lees. If you are also intelligent, witty, and confident, please respond with a note and phone number. NYM M511.

Warm, Petite, Pretty—Journalist and author, fun, 37, Gentile, never-wed, seeks bright, successful man, 35-50, who enjoys life, work, people. Send note/phone. NYM J464.

Striking, Stylish Brunette—Nationally published writer and humorist, 31. Warm, witty and wordly, yet still capable of wide-eyed wonder. Loves Wodehouse, Woody and would-be Romeos. Seeks creative, successful, self-assured and sexy man to be my muse and playmate. NYM M512.

Romantic, Professional, Attractive—Male, who is generous of spirit, warm and sensitive, seeks a not-marriage-minded, well-rounded lady, for long walks, afternoon teas, dinner. For a fun-loving, romantic friendship. Write phone number and best time to call. PO Box 4360, Great Neck, NY 11027.

Special Man Seeks Special Lady—25-32, pretty, petite, charming, refined, who loves to smile. I'm a handsome, successful, Jewish, Wall St. exec., 30 years old, who's sometimes shy, usually witty. Note/photo. NYM M514.

Sincere, Honest, Male—38, looking for an honest relationship with a white, Christian lady, age 28-35, must be slim, attractive, like kids, and the outdoors. A good sense of humor is a big plus. Photo/bio/ phone, please. NYM M536.

Attractive Male Scientist—38, looks younger, non-smoker, seeks bright, tallish, slender female professional, over 28, for friendship or marriage, or both. NYM J445.

LI Gentleman—Professional, 34, tall, attractive, seeks mature, very attractive, LI woman, 45-55, for romance and friendship. Phone/photo optional. NYM M481.

Bright, Witty, Affluent Attorney—Seeking a lady, 40ish, who enjoys the outdoors, music, movies, non-smoker, intellectual, financially independent, Manhattan resident. Bio/photo/phone. NYM J467.

Manhattan Businessman—Tall, Jewish, physically and mentally active. Ready for real relationship with woman, 45 plus (or plus plus), who can smile and laugh. NYM M482.

An Unbeatable Combination—Beauty and brains! Former model, single, late-40's, sensitive, romantic, financially independent, seeks elegant, successful, "power broker" male, 40's-50's, for the start of something wonderful. NYM L478.

Down-To-Earth—Good-looking, 33, 6', gym teacher, interested in outdoor activities, but flexible. Seeks a relationship with a warm, down-to-earth lady, 20-30, non-smoker. Please send photo. NYM M483.

Recently Divorced, 36-Year-Old—Successful male stockbroker, seeking compatible, previously married female. NYM J468.

Romantic Single Female—28, educated, attractive and slim, seeks successful, handsome single male, 28-38 for relationship. Photo/phone. NYM J447.

Sensual, Green-Eyed, Jewish—Male, 28, intelligent, successful, attractive and fun. Seeks sincere, intelligent, beautiful, accomplished woman to share everything from romantic dinners to Breyer's and the late show, from camping in the woods to dropping anchor in the bay. Photo appreciated. NYM K603.

Oriental MD—Divorced, early 50's, slim, petite, attractive, seeks unattached white male, 45 and above, professional or executive, slim, nice-looking and stable. Recent photo and phone, please. NYM J444.

Wall Street Exec—Handsome, 37, Jewish, enjoys tennis, films, seeks slender, pretty woman, 26-36, who's upscale but fun. Photo a must. NYM M480.

Cute, Attractive, Jewish, RN—26. 5'3", 105, slim, sincere. Seeks professional Jewish male, 25-32, for lasting relationship. Bio/photo/phone. NYM J433.

Make My Day—So I'm not the first, but be an all-American woman, self-assured, 35 or less, outgoing, bright, pretty, slim, who enjoys the outdoors, and I'll make your day. I'm self-employed, 37, non-smoker, blue-eyed, WASP, city/country residence, many diversified interests. Note/photo please. NYM M485.

Widower For 3 Years—60 plus, 6', good-looking, youngish, moderately successful businessman, extra-liberal political inclinations, likes almost everything, especially 1 nice, good-looking, sensually attractive, well-figured, Jewish professional or businesswoman, 50-59, with the warmth, intellect and heart for a new and very special (and perhaps) a permanent thing, starting this spring. NYM K599.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Good-Looking, Playful—Busy, professional woman, 38, seeking a substantial, goal-oriented man with a sense of humor, joie de vivre and a capacity for sharing weekends after a hectic week! Please be in good shape and have an extensive palate for theater, art, the beach, travel, and food! Photo, please. NYM M452.

Rare Man Wanted—30-38, handsome, smart, successful, sensitive, ready to relate to gifted, pretty, spunky exec, 29. Photo please. NYM J435.

Lovely Lady Lawyer—Slim, Jewish, 36. Impressed more by brains and integrity than designer labels. Seeks male friend, under 45. NYM M515.

Athletic, Affectionate Jewish Lawyer—29, 6'0", in good shape, desires pretty, loving female for a warm romantic friendship. Photo and note. NYM J434.

5'10", Handsome—24, seeks romantic, gal. PO Box 328, Jamaica, NY 11415.

Kiss Me—And I'll awaken if you are him. Jewish, professional beauty, 34, seeks sincere man. NYM J446.

I Love Hugs—Tall, 51-year-old man, also loves the country, gardening, tennis, cooking, cross-country skiing, and independence. How about you? Photo/note/phone. NYM L480.

Sensitive, Asian Male—28, 5'7", Ivy MBA, into museums, French films, long walks, non-smoker. NYM M477.

ANNOUNCEMENTS

Curly, Gray-Haired Man—Desires to contact lovely ash-blonde-haired woman in taupe blouse, navy blazer lunching at Collage, 3/21. NYM L473.

To Ms. J—The psychology student fron Queens. You looked lovely reposed i turtleneck and jeans, and your letter con veyed many good feelings, but no phon number. Please write again. NYM M29

Copper Mountain Chairlift—If I rode u with you on Saturday, 3/16/85, I woul love to decorate your house in 3 month 20 percent commission on my cost (plu $130. for this ad)! NYM K604.

Say Something Special—To Someone b placing an ad in *New York* Magazine' special "Announcements" Classified Sec tion. Call 212-880-0732.

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Mail to: New York Magazine, 755 Second Avenue, N.Y.C. 10017. All ads accepted at the discretion of the publisher.

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APARTMENTS

5 Minutes From Wall St—Quiet block in Bklyn Heights. Very special, fully furnished 2 bedrooms, new appliances, private garage. No pets. Short or long term. $3000-$4000/month. 718-330-1817 owner.

Luxury, 3 1/2, H20-View Balcony—No fee, $1700, 516-681-6986, 212-687-9299.

APARTMENTS TO SHARE

Womens Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

Floor Them—Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in *New York* magazine's classified. Call (212) 880-0732.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

CO-OPS/CONDOMINIUMS

Condo Wanted—For exclusive corporate client. 1-2 bedrooms, Madison to Fifth. Park views. $500,000-$800,000. Call Mr. Geismar. Cathy Sais Realty 212-737-8600.

SUMMER RENTALS

Nantucket Island—Prime house rentals and sales. Best selections now! 2 week minimum starting at $1,000 per week. The Maury People. Open 7 days a week. 617-228-1881.

Martha's Vineyard Waterfront—Contemporary love nest, 2 bedroom, private beach. $400/up. April-Oct. 212-688-6945.

Hampton Summer!—Cozy studio cottages, near everything! Bike to ocean! 5 months, $2,100 at Ponquogue Park. Call Pagac Realty 516-728-0698.

Long Beach Island, Loveladies, NJ—On water, private dock, 2 minute walk to ocean, private beach. Deluxe new house, 4 bedrooms, sleeps 8. Glorious views. $1,350/week, Aug. $1,150, July. 609-829-2526, eves: 8-10:30pm or weekends.

East Hampton—Through Sagaponack, Amagansett, Springs. Waterfront, village, woods, dunes. By appointment, please. Lona Rubenstein Inc. 516-324-8200.

Montauk At Ocean—Plush 5 bedroom 4 baths. Bi-weekly/season. 516-269-6177

York Beach, Maine—O'Regan's Inn. 1 bedroom apartment and rooms. Nea beach. Daily, season. 207-363-5706.

SUMMER SHARES

"Birchwood In The Berkshires"—Fo singles and couples, $600 and up. All ath letic and swim facilities. Community o 200. Brochure. 516-621-1356.

SUBLETS

55th St. W., 1 Bedroom, 2 Bath—900 s ft, furnished, health club, roof garden, 1 year or more. $2,000. 212-315-3766.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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TOWN & COUNTRY PROPERTIES

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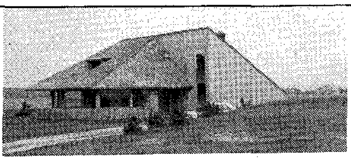

HAMPTONS

In the heart of the most desirable area. Short walk to ocean w/bay & ocean views. This beautifully appointed contemporary is very spacious, 4 Bedrms, 3 bths, 2 fireplaces, one in the cozy guest room. Includes swimming pool & ample room for tennis court. $450,000.

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Nassau County, North Shore 28 min. NYC

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Spectacular triplex Townhouse. Your own private boardwalk-beach-mooring. 3 Bedrms, 2½ Italian tile bths (large tubs), stone flrs, woodburning fplc, Cent. A/C, all appliances–mod kitc. Assum. mtg–substant. cash.

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Huge pines, lake swimming (boating, fishing), *Tennis, pool, beach. NYC BUS TO DOOR.* YEARLY MAINT. $975 includes taxes & utilities. Call 914-647-6867 or write

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ONLY $2,500 DOWN

CPW-EXCLUSIVE **HUGE 6½**

Spiffed-up elegance of the '20's with sumptuous use of color evocative of that period characterizes this apt home. Gracious LR, FDR, lge foyer, fabulously designed windowed kitch w/pantry, W/D, 2 generous MBRs, 2 baths, md's w/bath, all in MINT condition. Asks $795M.

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Western light floods this 1450 square foot loft on Broadway in the heart of the Village. A classic open space with 12' ceilings, large dressing room and fine workmanship. Asking $310,000. Exclusively through:

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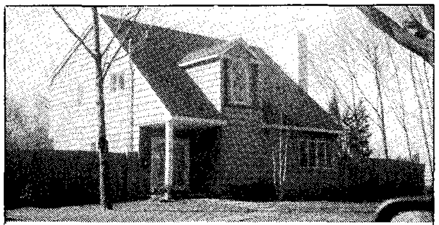

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 529

BY MARY ANN MADDEN

MURDER—“But I don’t understand, Inspector; I’ve done nothing . . .”
“Then you have nothing to worry about.”

BUSINESS INTRIGUE—“She won’t give her name. She says to tell you it’s about a green cigarette case.”
“Excuse me, gentlemen. I’ll take this in the other room.”

LOVE—“Sure I like pretty things. Didja think I’d sit around forever waiting for a mug like you?”
“I didn’t ask that. I asked where you got it.”

Above, more cine qua non. Competitors are invited to select one category of film and submit a brief but indispensable exchange typical of same.

Results of Competition 526, in which you were asked for Near-Misses.

Report: Some duplicated entries from former, uh, incarnations. And some, newer. Samples of each: Resident Alien Kane. Crime and a Suspended Sentence. Adidas Ababa. Who steals my purse steals cash. Conan the Librarian. Death of a Salesperson. Dr. Ruth Wisenheimer. A Streaker Named Desire. The Socks of the Fisherman. A Man, A Plan, A Canal: Suez. Hammacher Schlemmacher. There are no atheists in potholes. And the Jewel in the Nose. General comment: “6-Up” is a near-miss; “livestock and barrel”, a malapropism. Some borderline skirmishes here. But what the hell.

First Prizes of two-year subscriptions to “New York” to:

Alas, poor Yorick, I forget his last name. . . .
Henry Morgan, N.Y.C.

I have found it impossible to carry the heavy burden of responsibility and to discharge my duties as king as I would wish to do without the help and support of the woman I’m dating.
John H. Erwin, Bloomsburg, Pa.

“Inigo Jones and the Temple of Doom.”
Lyell Rodieck, N.Y.C.

Runner-up Prizes of one-year subscriptions to “New York” to:

The king is dead. Long live the new king.
Gregory Greenberg, N.Y.C.

Greg Lougainer.
Alan Levine, Massapequa, N.Y.

L’état, that’s me!
Peter J. Pitts, N.Y.C.

And Honorable Mention to:

The play’s the thing in which we’ll catch the conscience of my uncle.
Henry Burke, Scranton, Pa.

Give me liberty, or give me the worst-case scenario.
Paulette Cherniack, Cambridge, Mass.

. . . forsaking some others . . .
Edith Stedman, Montpelier, Vt.

“The Hatchback of Notre Dame.”
Linda Giordano, Florence, Ala.;
R. Schan, Brooklyn

Give me your tired, your people with income just above poverty level . . .
Stanley Kowalczyk Jr., Freeland, Pa.

A snack in the grass.
Jonathan Crespin, Cincinnati, Ohio

“Man and Spiderman.”
Jeffrey Staff, Plymouth, Mass.

Earmuffins.
Juan Bolivar, Palisades Pk., N.J.

The frog comes in on little cat feet.
Heidi Mueller, N. Arlington, Va.

Do do that voodoo
That you do so nicely.
Bob Burke, Scranton, Pa.

You’re in glad hands with Allstate.
Marc Doyle, Burke, Va.

Rapunzel, Rapunzel, throw down the ladder.
Cookie Gray, Closter, N.J.

“Murder, She Word-Processed.”
John Saponaro, Brookly
sp. ment.: Ellen Conford, Great Neck, N.Y

“The Man in the Ironed Mask.”
S. Komishame, Elizabeth, N.J

“The Pachyderm Person.”
Don Hauptman, N.Y.C

’Tis better to have loved and lost
Than never to have lost at all.
Ken Phillips, N.Y.C
sp. ment.: Peter Hanig, Alexandria, Va

Shuttle off to Buffalo.
Nancy Gerds, Nutley, N.J

See America initially!
E. Ellsworth McMeen, N.Y.C

Edward Murphy.
James Chotas, N.Y.C.

“Strange Intermission.”
Shirley Rappoport, Piermont, N.Y.

They also stand who only wait to be served.
Teddy Huxford, Skaneateles, N.Y.

No V turns.
Ron Hirsch, N.Y.C.

Love means never having to say you’re married.
Ruthie Day, N.Y.C.

“Apocalypse ASAP.”
Oscar Weigle, Whitestone, N.Y.

I love Menelaus in the springtime.
Danielle Byrne, Boonton, N.J.

Give me liberty, or a half-hour head start.
Gene Castle, Studio City, Calif.
sp. ment.: S. Bernstein, Cambridge, Mass.;
Robert E. McGill, Detroit, Mich.

Hernando’s hideabed.
Jennifer Young, Chester Springs, Pa.

Bryant Gumby.
R. Michael Fryer, Hamburg, Pa.

“The Emperor’s New Leisure Suit.”
H. Golden, Xenia, Ohio

How do I love thee? Let me use the calculator.
Jan Leighton, N.Y.C.

Mr. Ed, the talking mayor.
David R. Shuman, Eatontown, N.J.

Thank you for not wearing Giorgio.
Ed Millard, N.Y.C.

O’ wud some pow’r the giftie gie us
To see ourselves as otters see us.
Trip Plymale, N.Y.C.

In one ear and gone tomorrow.
John French, N.Y.C.

You made your bed, now hang up your clothes.
Peter Stone, N.Y.C.

ı pooh, Brutus.
Harriet Loeb, Lynbrook, N.Y.

ıeard the owl speak my MasterCard number.
Christopher Curtis, N.Y.C.

hen in doubt, do as the Doubtans do.
Margaret B. Maron, Willow Spring, N.C.

s, North Carolina, there is a Santa Claus.
Richard Fisherman, Bergenfield, N.J.

ılta is ready at more or less the same time
u are.
John Collins, S. Nyack, N.Y.

'o ships that crash in the night.
Kimberly Bolivar, Palisades Pk., N.J.

ɔril is the grossest month.
Pericles Crystal, Scarsdale, N.Y.

l the world likes a liker.
Hy Ellenbogen, N. Merrick, N.Y.

is little piggy went to Marquette.
Barry Willis, Memphis, Tenn.

arshmallow Mastraoianni.
D. Bank, N.Y.C.

m Getting My Act Together and Going to a Workshop."
Nina Humphrey, New Haven, Conn.

ɔw is the cold snap of our discontent.
David Titus, Chelsea, Mass.

ichelangelo's Pita.
Ida Kline, Bayside, N.Y.

No Time for Surgeons."
Andy Staff, Plymouth, Mass.

an Staplegun.
Nathan B. Seiden, Brooklyn

l walk a mile for a caramel.
Muriel Hack, Fort Plain, N.Y.
sp. ment.: Louis Phillips, N.Y.C.

ındy is dandy
ıt liquor works even better.
Tim Hanley, N.Y.C.

ıey say that falling in love is okay.
D. Rao, Bronx

: the tone, the time will be . . . oh, about
e eleven or so.
Katherine Hanley, Woodhaven, N.Y.

've Sewn a Costume to Her Face."
Richard Gibson, N.Y.C.

ll the news we see fit to print.
Hank Maston, N.Y.C.

ıe nearmiss of you.
Chris Doyle, Burke, Va.
sp. ment.: James K. Hakim, Flushing, N.Y.

ompetition Rules: TYPEWRITTEN POSTCARDS, LEASE. ONE ENTRY ONLY should be sent to ompetition Number 529, *New York* Magazine, 755 econd Avenue, New York, N.Y. 10017. It must be ꞉ceived by April 12. Editor's decisions are final, and ll entries become the property of *New York*. First-rize winners will receive two-year subscriptions to *'ew York,* and runners-up will receive one-year ıbscriptions. Results and winners' names will appear ı the May 6 issue. Out-of-town postmarks are given ıree days' grace. ▬

Photo: Wendy Barrows

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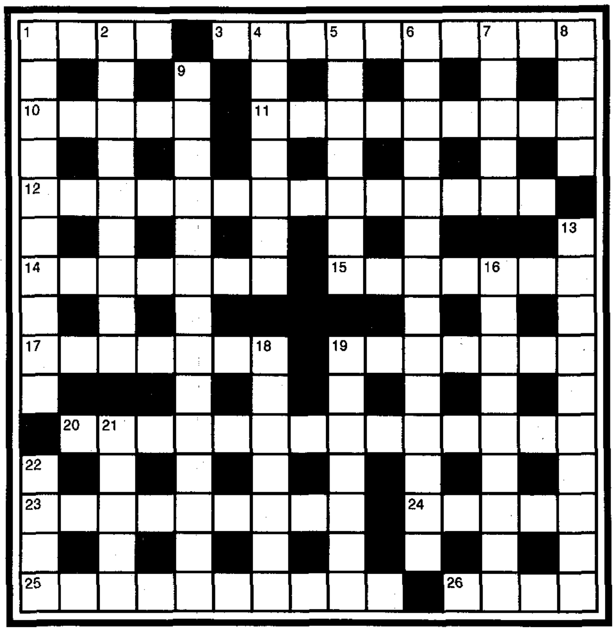
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Love to exercise by the river. (4)
3 Surpass extremely cold beer. (4, 6)
10 Avoid a clever contrivance. (5)
11 It delivers milk in the shed, but kept shaking. (9)
12 Distinctive quality conveyed by the strengths of paratroops. (8, 6)
14 Track-runner takes notes from the learner. (7)
15 Cry out over late demand. (7)
17 Concerning science in degree, why not abolish? (7)
19 Impairment of Diana's comfort. (7)
20 What an irritating complaint from a housewife! (4, 3, 7)
23 Foreigner consumed date, then turned away. (9)
24 Taxi in hut. (5)
25 They make short work—of reducing gases to liquid? (10)
26 John or Robert covering up fruit? (4)



Down

1 Do they teach art or simply demonstrate it? (3, 7)
2 Dad is sore in minor ways. (4-5)
4 The fundamental nature of perfume? (7)
5 Irritate after tea by producing this delicacy. (7)
6 Would one use this for reporting innuendo? (8, 6)
7 Abrupt period of the winter season. (5)
8 Humble, yet impolite. (4)
9 Preliminary survey for a study in rebirth. (14)
13 Objective recipe for a prison meal. (10)
16 A number aren't at all well, yet fit enough to be at hand. (9)
18 Gives teacher an examination endlessly! (7)
19 Stripper in retreat may be rude! (7)
21 One team taking on the fabulous revolving man. (5)
22 Powder in fundamental concentrated form. (4)

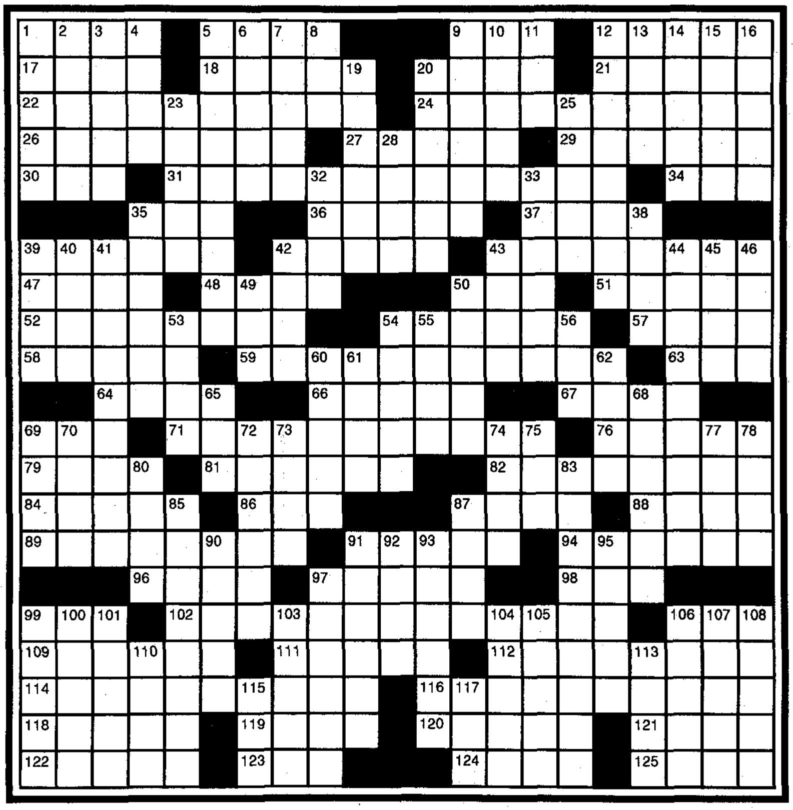
'CARTOON ANAGRAMS': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 "—— Shanter"
5 Hall-of-Fame pitcher Rixey
9 Lingerie piece
12 Doctrine
17 Panache
18 Moxie
20 Drinks for CYD P. NAPA
21 Kind of being
22 THEO R. ALDEN
24 BUGS CORKER
26 In a crust, at Maxim's
27 Vestlike dickey
29 Detective Lupin
30 That: Sp.
31 CLAIR PAT NIVEN
34 After Q
35 It goes with crumpets
36 "Up —— River"
37 Stubborn one
39 "The sun comes peeping in ——"
42 Intervening, in law
43 PAM UNSER
47 Spur
48 First baby
50 French possessive
51 Photographer Arbus
52 Pitchman's method
54 Shiny cotton
57 Conductor Rapee
58 Talus
59 ASHFORD LONG
63 Thither
64 Fabric casualty
66 —— wait (lurk)
67 Flat-bottomed boat
69 Hatchback, e.g.
71 YVONNE CATES
76 End of a Stein quote
79 Lobster feature
81 Devonshire city
82 No longer broken
84 Mubarak's capital
86 Type of shooter
87 Londoner's lockup
88 South African village
89 IAN R. BELL
91 Brazilian port
94 Electromagnetic units
96 Hammerhead part
97 "Odyssey" author
98 Sine qua ——
99 Frankie's third
102 BUDDY D. RACKSAW
106 —— Na Na
109 Filled pastry
111 Slacken
112 Finds a place for
114 ROSEYBOUND
116 GRADY DOLAN
118 Theban deity
119 Cuckoos' cousins
120 Choir accompaniment
121 Try to persuade
122 Bore down to one side
123 Brit. business abbr.
124 Delhi weight units
125 Race assemblage

Down

1 Giggly sound
2 Arkin, et al.
3 Venetian first name
4 —— about (circa)
5 Stamina
6 Before fog or coat
7 Show one's finery
8 Mad. or Lex.
9 In a melancholy way
10 Right: prefix
11 Invite
12 Laughed, in a way
13 Toupees, humorously
14 Sheik's title
15 Mends holes
16 First symptoms
19 Colleague of Marx
20 Flaming
23 Easy strider
25 Sewed quickly
28 Lendl of tennis
32 Deauville's neighbor
33 Titillated
35 Walk, in the nursery
38 Weird-sounding lake
39 Begum's spouse
40 Means —— end
41 KIT LAMARR
42 Factory
43 Prognosticator
44 ROMY W. HART
45 Part of A.D.
46 Showy lighting
49 Also-ran Landon
50 Obdurate
53 Proverbial septet
54 Clip fleece
55 Opposed, in GOTCHPAD
56 Digits, for short
60 Wife of 31-Across
61 Six, at dice
62 College sports org.
65 Numbered rd.
68 Prayer
69 Twice CLXXV
70 Kirghiz range
72 Pay out
73 Shift course
74 Verbal
75 Avant-garde: prefix
77 Line of juncture
78 Byrnes and Roush
80 Swaddle
83 Various floating water organisms
85 Submissive
87 Apparel
90 Closes in on
91 Not in any manner
92 Last of a Latin trio
93 Shipworm
95 Petty officer, familiarly
97 Offspring of mixed species
99 Olympics gold
100 "—— to bury Caesar"
101 "—— of the South Seas" (1925 play)
103 Intimidate
104 Utility consumption
105 Five-cent smoke, once
106 Gape
107 Evade the issue
108 Up to now
110 Author unknown: abbr.
113 Styptic substance
115 —— masqué
117 Train systems: abbr.



Solutions to last week's puzzles appear on page 118.

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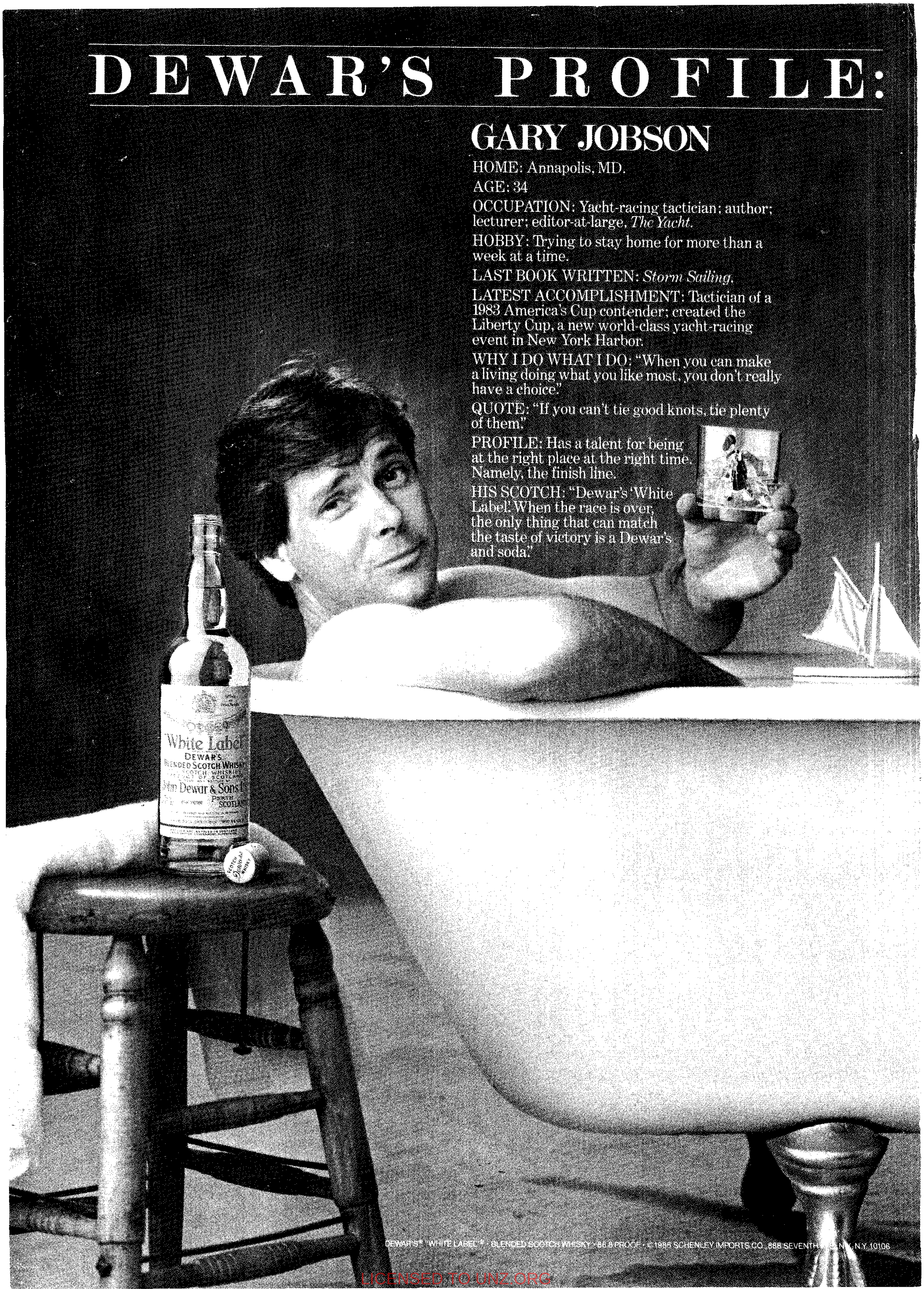

DEWAR'S PROFILE:

GARY JOBSON

HOME: Annapolis, MD.

AGE: 34

OCCUPATION: Yacht-racing tactician; author; lecturer; editor-at-large, *The Yacht.*

HOBBY: Trying to stay home for more than a week at a time.

LAST BOOK WRITTEN: *Storm Sailing.*

LATEST ACCOMPLISHMENT: Tactician of a 1983 America's Cup contender; created the Liberty Cup, a new world-class yacht-racing event in New York Harbor.

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PROFILE: Has a talent for being at the right place at the right time. Namely, the finish line.

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